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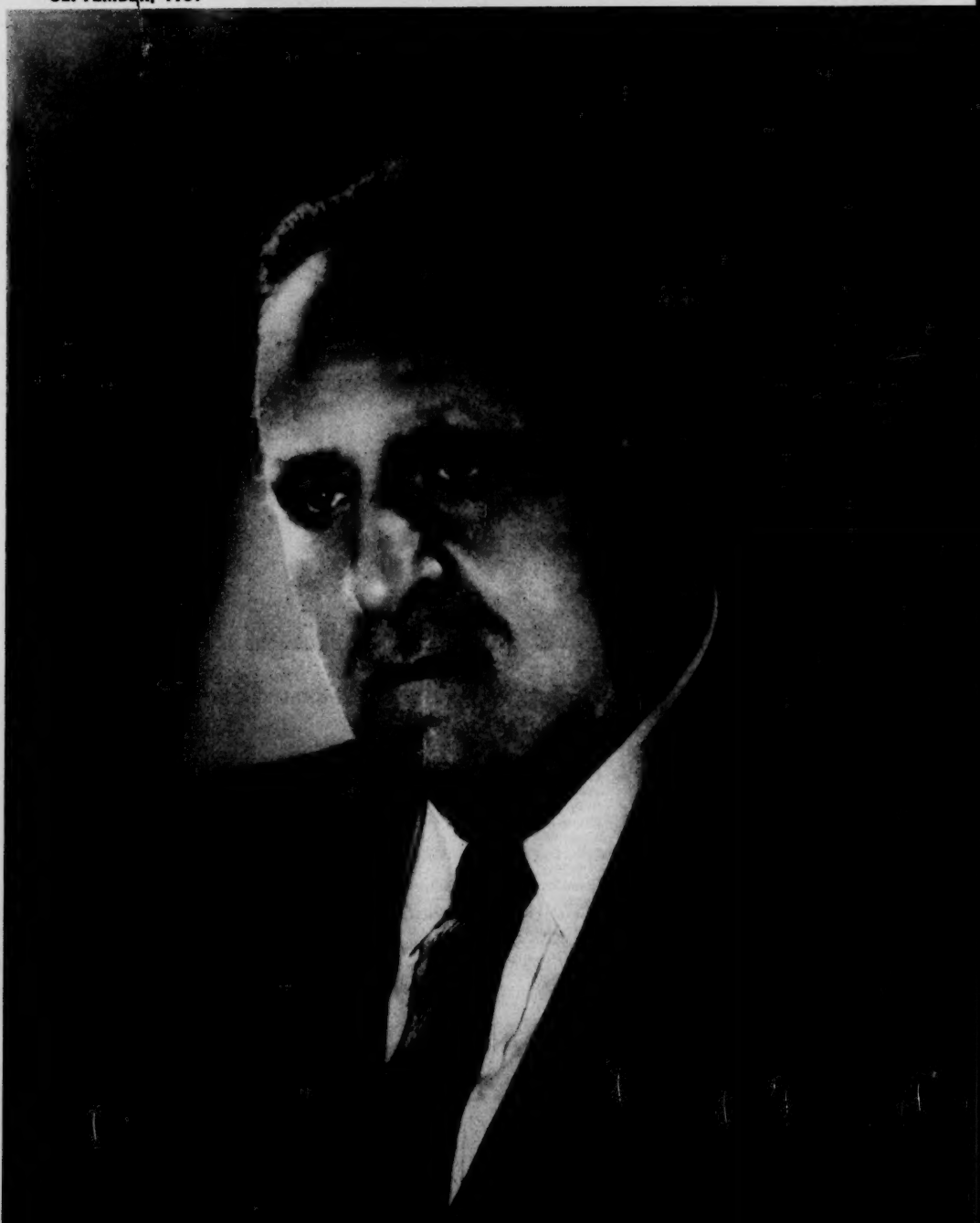
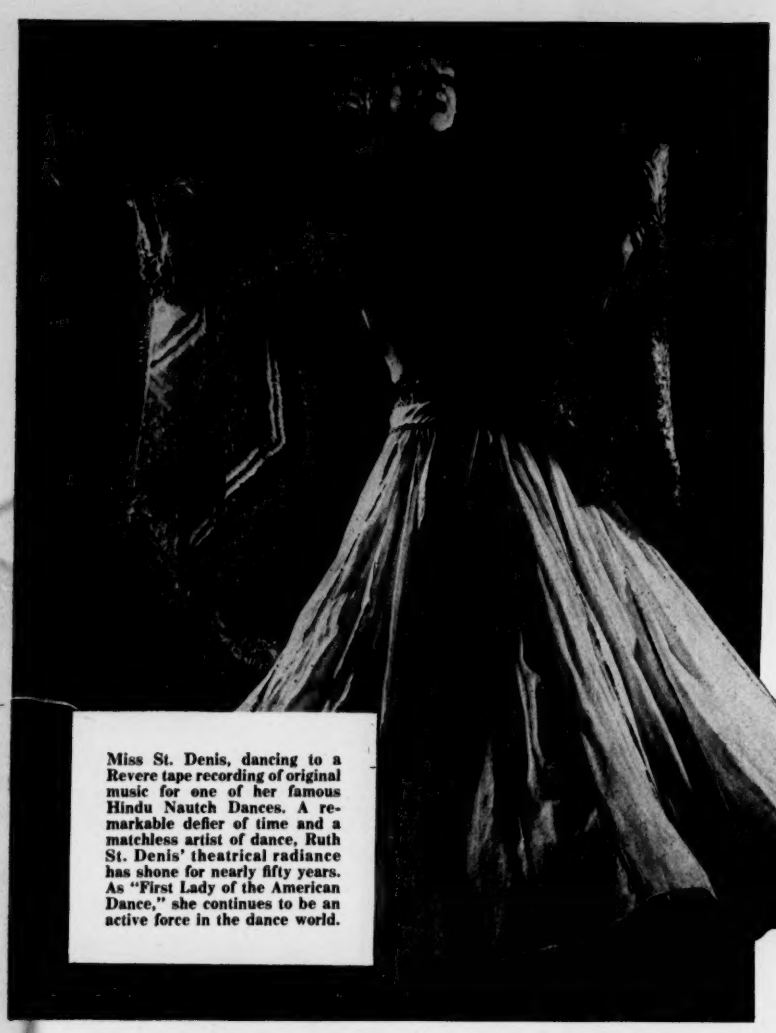


ROBERT KORST



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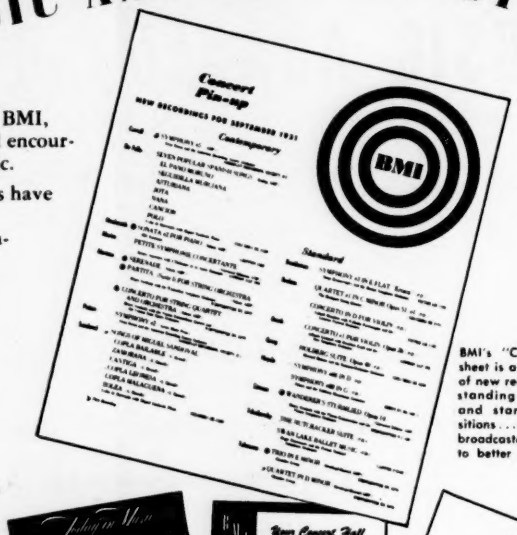

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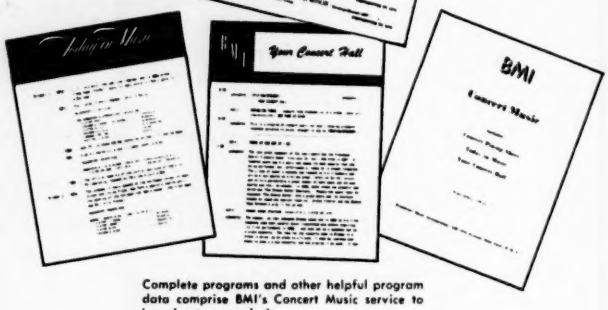

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IN THIS ISSUE

Metropolitan Opera May Have New Home:
Musical Families and Their Pets 5, 6
Bayreuth Festival Has Resumption:
Reviving the Rare Art of Corelli 7, 8, 9
Holland Series Offers Premieres:
Operas in Glyndebourne and London 9, 10
Aspen Holds Annual Institute and Concerts:
Finland Launches Sibelius Festival 11, 12
Berkshire Fete Has Record Receipts:
Operas Gaily Sung at Central City 14, 15, 17
Coast Pop Concerts and Bowl Resumption:
Chicago Host to the Music Industry ..... 18 to 22
Lewisohn Stadium Finale Presents Notables:
Musical Jottings: Activities of Artists 23, 27
New Music Publications and Books Reviewed:
Bernice Frost on "Middle C" Approach 28, 29, 30
Events Up and Down the Guild Keyboard:
How to Hold Teen-Agers' Attention 31
Summer Programs in Schools and Studios:
Teaching Activities in Many Cities 33, 34

Metropolitan Opera Plans New Building

At long last, after many seasons of delay and numerous other projects which evaporated, preliminary steps have been taken by the Metropolitan Opera Association to erect a new house on Columbus Circle between Fifty-eighth and Fifty-ninth Streets. This is on a site which is being cleared by the City, adjoining another where the municipality plans to build a large convention hall and garage.

Charles A. Sloan, chairman of the opera board, said the Association had already received a pledge of 40 per cent of the funds needed to buy the site from an anonymous person; that he was confident "we can raise the remaining 60 per cent to purchase the land, but then we face the difficult problem of financing the new building."

The new opera house would require $15,000,000 to build, Mr. Sloan said, but he considered the effort to raise so large a sum well worth while, as "a new, bigger and better house is desperately needed." The proposed theatre would seat 4,500 persons, as compared with 3,500 in the present "Met." He said the general public will not be asked to contribute to the site-buying fund, and there would be no attempt toward public subscription for actual construction until one-third of the $15,000,000 had been raised privately. If the Association is unable to realize this third of the sum, the plan will be given up, and the land would probably be disposed of. Mr. Sloan estimated that the project would require about four years.

Concerning the present "Met," the board chairman said, no consideration would be given to selling it and its site in order to raise money for the new house. But if the plans materialize, sale of the old building, valued at $5,000,000, and with a mortgage and other obligations of a million, would be used as a "nest egg."

Mr. Sloan has expressed approval of the property—saying "we could not get a more desirable site."

If this move meets with success, it will herald a historic development in the music history of Manhattan, comparable to the replacement of the old Academy of Music by the present "Met" in the 'eighties. The ornate and much beloved auditorium, with its excellent acoustics but somewhat less happy sight lines for at least 200 seats on the side, especially on the upper floors, will be relinquished with regret. But the time is ripe for lyric progress. It has been hard, in spite of modernization, to provide large and impressive spectacles in a theatre that does not possess a revolving stage, or any repository for its settings in the house itself. And where there are not enough seats to make the performances, in most cases, really "pay."

The plans for the new theatre, if and when that stage of the matter is reached, should certainly be developed with much care. A greater simplicity and modern *décor* are indicated, with fewer boxes and more seats. Care must be taken that the best calculations of the acoustic experts do not result in a "perfect" but harsh and stony echo of sound where a mellow resonance is needed.

Summer Series' Fortunes

The going has been somewhat difficult for a number of the summer series, and in spite of this there was as much as—or even more than—the usual amount of outdoor music this year. Reports from various parts of the nation tell of the decision in Washington to omit the usual Watergate concerts of the National Symphony Orchestra, because the guaranty fund sought for entire year was not sufficient; and of the decision of the Hollywood Bowl Association to interrupt their series after an opening week's presentations of Fledermaus in a stage version (happily this was reconsidered, as it was then decided to resume orchestral concerts).

There have been some heroic efforts to cope with the elements, as shown in the heavy rains encountered by the St. Louis Municipal Opera and other groups. In the Eastern United States, the chief series, in the main, have been successful—with large audiences attending.

It says much for the ingenuity and love of tonal art that exists in so many American communities that, in a period of many stresses and perplexities, the desire to keep the musical torch alight throughout the year triumphed over temporary doubts and discouragements.

ON THE COVER

Robert Korst brings to his teaching of singing a background which includes opera, concert and oratorio performances in the capitals of Europe. As a baritone of the State and Civic Operas of Berlin, he appeared under Kleiber, Blech, Stiedry, Mengelberg, Bodanzky, Fuertwaengler, Knappertsbusch, and other noted conductors. A graduate of the Vienna Conservatory, he started his teaching career in 1909; in 1913, became director of the Opera School of the Mannheim Opera under Bodanzky. Later Mr. Korst was a professor at the Klindworth-Scharwenka Conservatory, Berlin; after coming to this country, he became director of the Opera School and Voice Department of the Cincinnati College of Music. While there, he collaborated with Eugene Goossens in the production of Walkuere, Tristan, Tannhaeuser and Meistersinger (in English); put on a number of operas at the College of Music; appeared in leading roles at the Cincinnati Zoo Opera, and sang in oratorio and in recital. He also conducted a performance of The Magic Flute and several choral concerts. In Interlochen, Mich., he directed opera, and established the Opera Workshop at the University of New Mexico, Albuquerque. At present, Mr. Korst presides over a flourishing vocal studio in New York. Singers who have studied with him, here and in Europe, include William Horne, Manfred Hecht, Frank Roane, Kathi Barr, Kathryn Harvey, Brenda Miller, Alice Howland, Gitta Alpar, Martha Eggerth, Frieda Klink, Elizabeth Wysor and Annamarie Simon.

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Seventy-second Year
September, 1951

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FACING THE MUSIC

By Harold C. Schonberg

THE Mozart family had a dog. Breed, uncertain. Size, small. Name, Bimperl. Bimperl was an integral part of the family, an object of delight and solicitude to her owners. Papa Mozart once reported to Wolfgang that Bimperl was in fine health "and only she becomes very sad and obviously most anxious when we are both out of the house, for then she thinks that because she has lost you two [Mozart and his mother were at the moment in Munich] she is now going to lose us as well. So when we went to the ball and she saw us masked, she refused to leave Mitzerl, and, when we got home, she was so overjoyed that I thought she would choke. Moreover, when we were out, she would not stay on her bed in the room, but remained lying on the ground outside the porter's room. She would not sleep but kept on moaning, wondering, I suppose, whether we would ever return."

In the meantime Mrs. Mozart was anxiously concerned about her Bimperl. "Please tell Nanneri not to give Bimperl too much to eat lest she should get fat." Later, old Mozart reports to his wife and son, both now in Paris, that Bimperl—who must have been allowed to become rotten spoiled—was in good shape. "She stands on the table and scratches the rolls very gingerly with her paw as a hint that she be given one. She also scratches the knife to suggest that a slice be cut for her. And when there are four or five snuff-boxes on the table, she scratches at the one containing Spanish snuff, by which she means that someone should take a pinch and then let her lick the snuff off his fingers." Yes, Bimperl was spoiled, all right, but she must have been a charmer, an outrageous flirt, and it is easy to see why all of the Mozarts so loved her. Even if she did snore loudly in her sleep.

Wagner was another composer who loved dogs and was never without one. In the first year of his marriage he bought two black poodles with white muzzles, and was very proud of them. When he sneaked out of Riga, his creditors breathing at his neck, he was accompanied by Minna, his wife, and a large Newfoundland dog named Robber. Wagner's next dog was named Fips. Minna became very attached to him, and in a letter to her friend Kietz she sadly reported that "shortly before I left Paris my cherished, dear friend and companion, my dear, good, little dog, met with an accident. He lies buried in Hf. Stürmers."

THE next two dogs were Pepsel and Papo, both little fellows. Pepsel, or Peps, was the favorite of the two. He died of old age in the summer of 1855, and a month or so later the Wesendoncks presented Wagner with a new Pepsel, accompanying the gift of the puppy with a poem:

Peps the First is no more,
Peps the Second takes his place,
Say that it will be his care
To bring you only pleasure.
Hoping to please you,
He gladly puts himself
At your disposal.

But Wagner called the dog Fipsel. He lived to be six years old. His successor was Leo, who once got frightened when Wagner was trying to give him a bath and bit the composer severely on the thumb. That was in 1862, while Wagner was struggling with the scoring of *Die Meistersinger*. Because of Leo's defensive action Wagner could not write for several weeks, and his work on the opera came to a complete stop. Leo was a bulldog, and Minna didn't like him. She called the dog an old, malicious thing. Then Wagner took up with Pohl, "an old, very beautiful big hound." Still later, when Wagner lived with Cosima, there were two big Newfoundland dogs, Branke and Marke, and a Spitz named Putzi. When the Wagners were away from Bayreuth they demanded that Susanne Weinert, the governess, walk the dogs with the children. One Sunday, on the daily walk, Marke got loose and killed a farmer's hen. The people of Bayreuth demonstrated against Wagner's dogs, and Weinert noted in her diary that one of them yelled "What would happen to one of us if he tried to let such beasts run around without muzzles!" But little Wagner cared. Marke, that "black monster," throve; and Wagner was still to get many other dogs.

ALL this about composers and their dogs is really a pretext for a subject that means much to me at the moment. I had a dog, and he was killed a few days ago, and I want to write about him. His name was Wotan, as per the suggestion of this magazine's Dr. Levinger, an old Wagnerian. He was nineteen months old, weighed about forty-five pounds, and was mostly German shepherd. There was something else in him; exactly what was a mystery, but I suspect Norwegian elkhound.

Anyway, Wotan was quite a dog. He had personality, grace and canine honesty, coupled to unimpeachable manners. He was an eternal optimist, such as when he tried to eat a lamb bone bigger than he was—that was when he was a puppy—and succeeded but just about died from it. (No more bones for Wotan ever again.) He was an exceptionally sweet-tempered animal. Never once in his life did he growl. Bark, yes. He took his duties as a watch-dog very seriously and would warn the entire world if a stranger were in the vicinity. If the stranger came into the house he would continue his barking—from a safe distance.

Wotan at seven months.

He could do lots of tricks. He could lie down, and roll over, and fetch, and balance a cracker at the end of his nose, catching it on command. He could heel like a gentleman, wouldn't take food from anybody unless told so, and waited patiently for his own meals. He demanded respect for himself and gave respect to others. A friend once studied him with amazement throughout an entire evening. "You know," he said as he left, "the trouble with Wotan is that he doesn't know he's a dog. He thinks he's a human."

He was a swell dog, an affectionate and loyal one. He was tolerant toward the enormous amount of music-making in the household. Live and let live, he said. He would let me review records for hours on end, disgustedly retiring to his corner, objecting only once in his career. That objection was centered around a recording of Varèse's *Ionization*. Wotan plumb didn't understand the music. Let me know his objections, too.

He was a city dog but, like all dogs, he loved the country. In the country he was allowed off leash. A busier dog, and a more self-important one, you never did see. These were his quarters, his grounds, his domain, and he took it upon himself to see that proprietary rights were observed.

EVERYTHING went fine until Bobby came along. Bobby could have been Wotan's elder brother. Same mixture of breed, same appearance, only a little bigger. But whereas Wotan's face was young and innocent, unlined by experience, Bobby's was that of an old roue—cynical, suspicious, sneering. His eyes were shifty, his coat was filthy, he looked sinister and acted sinister, appearing out of nowhere and cautiously loping around the house, a good stone's throw away. A decadent if ever I saw one.

But Wotan was fascinated by him. When Bobby would come around, Wotan for the only time in his life would disobey orders and disappear. Eventually he would return, each time with a new bad habit that he proudly displayed. Things came to a point where I felt it necessary to visit Bobby's owner, a half mile down the road. He promised to keep Bobby tied up during the two days of the week we were on our premises.

Last Tuesday I saw Bobby slinking furtively in the vicinity, moving fast, malicious-looking, hair matted, like Alberich in the "Ring," an omen of evil things. Damn, I said to myself, and called Wotan. No reply. From here on out, I decided, Wotan would be kept on leash. True, the state highway was a quarter of a mile away, but still. . . . About a half hour later an auto horn frantically yelped. Then there was the sound of brakes suddenly applied. When I got to the road Wotan was lying on the side, dead. No marks on him, and his paws were crossed one over the other, as they always were when he was asleep. His eyes were open and I thought that he was looking at me. I wish I could forget those eyes.

Bayreuth Festival Is Resumed After Wartime Interruption

BAYREUTH.—A new generation, with modern methods and points of view, has taken over command of the Wagner Festivals. The resumption of the series this summer on the seventy-fifth anniversary of its founding, was awaited with a good deal of curiosity.

Though hampered by lack of money, the festival has benefitted by sums which were provided by the German Broadcasting Systems, by several lucrative recording contracts, and by a newly organized international group of sponsors, Friends of Bayreuth. As settings and costumes were destroyed in the war, new ones had to be provided.

With Wieland and Wolfgang Wagner, grandsons of the composer, as the new directors, the musical leadership has been entrusted to Hans Knappertsbusch and Herbert von Karajan. Wieland staged the Parsifal and Ring cycle productions, and was responsible for designing the highly simplified sets for them, which have been criticized for some departures from tradition.

The opening event was a performance of Beethoven's Ninth Symphony, conducted by Wilhelm Furtwaengler — a highly personalized reading. The choral finale was supplied by the Festival Theatre Chorus, assisted by Elisabeth Schwarzkopf, Elisabeth Hoengen, Hans Hopf and Otto Edelmann. At the close a long ovation was given by the audience, and a bouquet was presented by Wolfgang and Wieland to the conductor, and another to their mother, Frau Winifred Wagner, who sat in the front row, but has relinquished her control of the festival.

Parsifal Returns

The music dramas began with Parsifal under the baton of Knappertsbusch. The success was marked, both the musical and scenic aspects being eloquently conveyed. The scenery was simple and, though somewhat too dark at moments, the tableaux excelled in movement and groupings of the chorus. The title role was sung effectively by the young German tenor Wolfgang Windgassen. George London, American baritone, provided an Amfortas of generally fine vocal equipment. Ludwig Weber was a splendid and moving Gurnemanz. Martha Moedl portrayed Kundry with forceful dramatic style. Herman Uhde was sonorous as Klingsor. The Flower Maidens, though untraditional in their garb, had been well trained, and the male choruses were also superbly effective. The conducting of Knappertsbusch was marked by broad tempi and dependability.

Ring Cycle Impresses

The first Ring cycle was presided over by Knappertsbusch with a leisurely pace, but in general he gave a workmanlike reading. Chief singers included Sigurd Bjoerling as an outstanding Wotan, Elisabeth Hoengen as Fricka, Heinrich Pflanz as Alberich, Elisabeth Schwarzkopf as Freia, Walter Fritz as Loge, and in other roles, Ludwig Weber, Werner Faulhaber, Wolfgang Windgassen, Paul Kuen, Friedrich Dolberg, Paul Brikvaine, Ruth Siewert, Lora Weissmann and Herta Toeppler. In the second cycle Robert Bernauer, American tenor, sang

FINAL SCENE FROM SIEGFRIED, at Bayreuth, shows Astrid Varnay as Bruennhilde and Bernd Aldenhoff in the title role. Miss Varnay was permitted to take a curtain call at the close in spite of Wagner's rule against this.

Froh. The Rhinemaidens were criticized for not attempting actual swimming, but this was said to be a temporary technical failure of the equipment.

In Die Walkuere, Astrid Varnay sang the first of three Bruennhildes, being the first American to portray them here. The thirty-year-old, personable Valkyrie, in excellent voice, proved well acquainted with the traditions. Sigurd Bjoerling was a fine Wotan. Guenther Treptow was the Siegmund, Leonie Rysanek the Sieglinde, Elisabeth Hoengen the Fricka, and Arnold van Mill the Hunding.

In Siegfried, Miss Varnay again was a finely effective heroine in the closing scene. Bernd Aldenhoff as Siegfried showed a rather explosive style. Paul Kuen sang Mime with skill. Others in the cast included Sigurd Bjoerling as The Wanderer, Heinrich Pflanz, Ruth Siewert, Friedrich Dolberg and Wilma Lipp (Forest Bird). A tradition was broken when Miss Varnay was permitted to take a curtain call at the end of the opera in response to acclaim.

Goetterdaemmerung again was distinguished by Varnay's fine Bruennhilde, who as the heroine completed the cycle with great command of her rich vocal means. Outstanding also were Mmes. Moedl and Hoengen and Messrs. Weber and Uhde. The scenic realization of the final transformation was inadequate, but the musical reading had precision throughout. The orchestra of picked players from leading German ensembles responded eloquently.

Meistersinger Restored

The restoration of Die Meistersinger was under the baton of Herbert von Karajan, who also had charge of the second Ring cycle. His is a more animated and dramatic conducting style. The choral passages were superbly trained by Wilhelm Pitz. Rudolf Otto Hartmann staged the work in good tradition, and the settings were designed in conservative manner by Hans Ressinger. The cast included Elisabeth Schwarzkopf as a sweet-voiced Eva. Hans Hopf, engaged for the "Met" in the coming season, displayed a sturdy lyric style as Walther. Otto Edelmann was a mellow-toned Sachs; Ira Malaniuk the Magdalena; Erich Kunz proved a highly accomplished Beckmesser, and Gerhard Unger was appealing as David. In many ways, this was the most agreeably paced performance of the series—one of considerable atmospheric charm and with authentic spirit especially in the final choral scene.

The attendance has been good throughout the series. The degree of success of the festival, it is expected, will be exceeded next year, when the same repertoire will be offered. W. L.

Casals Fete Presents Notables At Palace of Majorcan Kings

PERPIGNAN, FRANCE.—Among the outstanding artistic experiences of the visitors to the festival held here under the direction of Pablo Casals, in the courtyard of the Palace of the Majorcan Kings, were the performances of Dame Myra Hess in the Mozart E flat major Concerto (K. 271), Jennie Tourel's singing of Bach and Mozart arias, Rudolf Serkin's readings of the Bach Goldberg Variations, and his participation with Pablo Casals in Bach and Beethoven Sonatas. Other notable interpretations were Erica Morini's of the Mozart A major Violin Concerto (K. 219), the participation in various works of Mieczyslaw Horszowski, Isaac Stern, William Primrose, Paul Tortellier, Marcel Tabuteau, Eugene Istomin, Alexander Schneider, and Leopold Mannes. Solo contributions were also significant from Yvonne Lefebure and Clara Haskil, pianists, John Wummer, flute, Messrs. Thevet and Cahuzac, wind players, and among the singers, Helene Fahrni and Doda Conrad.

The orchestra for the concerts was composed of instrumentalists from America, France, Switzerland, Belgium and Spain. The ensemble was shaped by the interpretative ideas of Casals, who conducted the larger ensemble numbers with his spirited and precise feeling for style. He again played inimitably two cello suites of Bach and took part in a large number of concerted works, including Beethoven trios with Messrs. Schneider and Istomin. Both the rehearsals and the public concerts furnished inspiration to the performers and listeners. A short attack of illness suffered by Casals during a rehearsal was a slight shadow on the series, which closed with a concert in the Cathedral under gala auspices. R. D. T.

Judson and Philharmonic Sail

Arthur Judson, manager of the New York Philharmonic-Symphony, head of Judson, O'Neill and Judd, a division of Columbia Artists Management, and president of the Columbia Lecture Bureau, sailed Aug. 14 on the SS. Queen Elizabeth en route to the Edinburgh Festival, where the Philharmonic will play. The entire orchestra left on the same ship. Mr. Judson remains in Edinburgh for the Philharmonic's 14 concerts; then goes to London, Sept. 4 to 8; and on to Paris for 12 days. He plans to audition talent in both the British and French capitals. Mr. Judson and Mrs. Judson, who accompanies him, return on the Queen Elizabeth on Sept. 21.

Reviving the Rare Art of Corelli

ARCANGELO CORELLI, from a sketch by J. Smith, after a painting by Howard.

By Dean Eckertsen

AFTER having been almost forgotten during the heyday of Romanticism and Post-Romanticism, when the symphony overshadowed it, the concerto grosso form in recent years has had a well deserved revival. Appreciation of this pre-classic musical genre is no longer reserved to musicologists, for the great public is becoming aware of its beauties. Modern composers, such as Ernest Bloch, have also adapted the form in contemporary dress.

As is well known, this type of concerto presents not one but several soloists, a group known as the *concertino*, opposed to the ensemble, and consists of movements somewhat resembling those of the early Overture or Suite. The early history of these works is particularly associated with Arcangelo Corelli, who, some thirty years older than Bach and Handel, is said to have founded this style of orchestral writing. Giuseppe Torelli also was a pioneer, the two leading in a great line to Vivaldi and other progenitors who prefigured the sonata form, the solo concerto, and the symphony.

Corelli was born in Fusignano near Imola about 1650 (some authorities give the date as Feb. 12, 1653) and he died at Rome toward the end of 1712—a document places his burial on Jan. 10, 1713. Facts about the first years of his life are little known. He is believed to have studied counterpoint with Matteo Simonelli and violin with Bassani, a cathedral organist and musical director at Bologna, later at Ferrara, who wrote violin sonatas. He traveled in Germany and is supposed to have visited Paris in 1672, also to have met Farinelli at Hanover about 1680. After 1685 he settled in Rome, and for most of the rest of his life served as conductor of concerts in the palace of Cardinal Pietro Ottoboni. He enjoyed cultured surroundings, an atmosphere hospitable to music and art. At his death he is said to have amassed a fortune of some 50,000 pounds and many valuable paintings.

The first American performance of Corelli's twelve Concerti Grossi will be given in a single concert at Carnegie Hall on Sept. 29. Dean Eckertsen, author of this article, will conduct, and soloists will include Mischa Mischakoff, Hugo Kolberg, Laszlo Varga and Hermann Chessid, with an ensemble of string players selected from leading New York orchestras. The first seven concerti will be played during the regular concert time and the remaining five added for those who wish to remain.

Father of Violin Technique

The credit of being "father of modern violin technique" is frequently assigned to Corelli, who is recognized as one of the first violin virtuosi. He is supposed to have systematized the arts of bowing and shifting, and to have developed the playing of chords on stringed instruments. It is interesting to note that his works never extended beyond the third position.

Corelli is best known as a violin composer for his La Folia variations, which are among many series of this name composed by musicians of the 17th and 18th centuries. An ancient Portuguese dance, the Folia, set the pattern for this flexible form.

The slow movements of his compositions are particularly distinguished for grave beauty and melodic feeling. The technique of the period was rather limited, which may account for the fact that his rapid sections for the solo violin are less brilliantly effective to modern listeners. His sonatas da camera were highly influential in dictating future string and orchestral style.

His various collections include: Op. 1, twelve Suonate a tre; op. 2, twelve Suonate da camera a tre; op. 3, twelve Suonate a tre; op. 5, twelve Suonate a violino e violine o cembalo, which were arranged as concerto grossi by Geminiani; and op. 6, including the twelve Concerti Grossi, most famous of which is the eighth, the "Christmas" Concerto, often performed.

Gave Concerts for King

Many legends grew up about Corelli, as is often the case with virtuosi. Invited to give a successful court concert for the King of Naples, he was later reported to have known great chagrin when at a second appearance he was guilty of some blunders (either of technique or taste) and returned hastily to Rome. Legend states that as a result he feared to be supplanted in favor by Valentini, and this worry led to a fatal illness.

Corelli worked on the Concerto Grossi for many years. Apparently they were not unknown to his contemporaries, for various writings of the period beginning about 1680 attest their beauty. However, when he lay on his deathbed these works still remained unpublished. According to general opinion, their publication took place a few days after his demise. Later many spurious compositions were published bearing his name.

Influenced Vivaldi

Although stories concerning Corelli's technique and his virtuosity are confusing, he left a roster of distinguished masterpieces about which no confusion need exist. While his output was relatively small, being chiefly limited to the six opus numbers mentioned—some 72 works in all—their popularity and influence throughout Europe were remarkable.

The Concerti Grossi were among the first very important works in this form, and set a standard after which other Italian masters developed famous compositions.

Corelli's greatest disciple and successor was Antonio Vivaldi, whom J. S. Bach so much admired that he transcribed some of his works. It is hardly possible to conceive of Vivaldi without the example of Corelli—and this influence in turn extended to Bach, Handel and many others. It is also asserted that Couperin aspired to mould together the achievements of the Italian Corelli and the French Lully into a truly Gallic style.

Characteristics of Corelli's Scores

As is common with music of this period, Corelli's published scores are not as detailed as might be wished by modern performers. According to the custom of the day, each player is believed to have ornamented his part as he saw fit. A notation prohibiting such ornamenting at one point in the Eighth Concerto Grosso appears to bear out this opinion. It is also recorded that on one of the anniversaries of Corelli's death, the twelve Concerti Grossi were played at his grave without ornaments "as a symbol of mourning." But there is not much verified information, and there are many differences of opinion, on these points.

AN EARLY ORCHESTRA, from an old engraving.

A basic difference between Corelli's and present-day music lies in the approach to dynamics. He lived long before the period of the Mannheim orchestral school, with its brilliant crescendi and diminuendi, and also before the use of such devices as mezzo-forte, mezzo-piano, fortissimo and the like. Corelli wrote on only two dynamic levels, forte and piano, but also used, in the Pastorale of the "Christmas" Concerto, the dynamic pianissimo.

Scoring and Other Details

Each concerto has three solo voices which perform as a group. The instruments employed are in each case two violins and one cello. The solo voices are opposed by a chamber string orchestra with parts for two violins, viola, cello and contrabass (the two last performing the same part). The entire ensemble of soloists and orchestra is supported by a harpsichord. Corelli placed figured bass notations on both the solo

and the orchestral groups. This has given rise to some disagreement on how he wished the works to be played.

The harpsichord part is not written out and must be "realized," which is ideally done by the performer during the playing. (Romain Rolland said, concerning the realization of the harpsichord part in the Handel concerti grossi, that he "preferred the music served piping hot.")

Sacred and Popular Elements

Some movements are no more than ordinary fanfares, while others raise the soul to towering peaks of inspiration. The first eight of the Concerti Grossi are commonly believed to have been written by Corelli for performance during services in the Roman Catholic Church, whereas the final four concerti were composed in chamber style and include many popular dance forms. (This is not to say that dance measures do not exist, though not so named, in the "church" concerti, where it is not uncommon to find the rhythms of the minuet or the gavotte. But this practice was typical of the times in which Corelli lived.)

A complete performance of all the works, if "repeats" are not taken, requires about three hours. It would appear that Corelli himself probably intended the entire series to be played in one large group. They possess an apparent basic key structure and are connected by many harmonic and melodic likenesses, which makes the logic of the series more noticeable than in the Bach Brandenburg Concerti. In any case, the noble introductions, and episodes such as the tender Pastorale, contrasting with the spirited fugal developments and sprightly dances, make the concerti outstanding examples of early Italian music.

Holland Festival Offers Premieres

By Frits Noske

THE HAGUE.—The Holland Festival included two world premieres, given by the Netherlands Opera in a triple bill. L'Apostrophe, composed in 1940 by Jean Françaix, is called a "musical comedy" and is based on a story from the Contes Drolatiques of Balzac. The music has charm and some appealing melodies, but as a whole the score lacks depth. The soprano Louise de Vries gave a delightful impersonation of La Tascherette. Other principals included Gerard Groot as Le Taschereau and Frans Vroons as Carandas, both excellent. The stage management by Bronislaw Horowics and the settings and costumes by Suzanne Roland-Manuel, guest directors, were on a high level.

Another world premiere was the ballet Billard, an entertaining work especially written for the Holland Festival by Serge Nigg, 29-year-old French composer, with choreography by Françoise Adret, scenery and costumes by Nicolaas Wijnberg. The performance was warmly greeted, though the cast showed more vitality than discipline.

The first part of the evening was devoted to the local premiere of Milhaud's opera, Le Pauvre Matelot, with text by Cocteau, dating from 1926. The performance here proved disappointing.

A higher effect was produced by a Ravel evening, including his lyric fantasy, L'Enfant et les Sortilèges, presented in concert form by the Residentie Orkest under Willem van Otterloo at the Concertgebouw in Amsterdam. The excellent singers included Erna Spoorenberg, Elisabeth van Loon, Noëmie Perugia, John van Kesteren, Laurens Bogtman, and the Nederlandsch Kamerkoor. This concert was climaxed with a magnificent performance of the two suites from Daphnis et Chloe.

Other Operatic Highlights

Other events in the operatic field included the Netherlands Opera's production of Janacek's Jenufa, with a cast including Lindy Van der Veen as the widow Buryja, Gre Brouwensteyn as Jenufa, and Frans Vroons as Laca. Less satisfactory was the orchestral reading under Paul Pella. Abraham van der Vies' production and the *decors* by Hans van Norden were excellent.

Verdi's Un Ballo in Maschera was an outstanding success in both Amsterdam and The Hague, with Brouwensteyn as a dramatic Amelia, Vroons a splendid Riccardo, Ottakar Kraus a meritorious Renato, and Martha Lipton, guest from America, excelling in the role of Ulrica. The Italian conductor Vittorio Gui gave a reading of accuracy and much discipline, Joan Cross' staging was a fine achievement. In Gluck's Orfeo, Kathleen Ferrier was an expressive Orfeo, Greet Koemans an excellent Euridice, and Nel Duval, a young artist, portrayed Amore. The weak point was the ballet, not harmonious in its style with the score. Josef Krips conducted a grandiose performance of Fidelio with the Netherlands Opera. Brouwensteyn was the Leonore, and Vroons the Florestan, both attaining international standards.

SCENE FROM JANACEK'S JENUFA as staged by the Netherlands Opera. L. to r., Lidy van der Veen as the Widow Buryja, Gre Brouwensteyn as Jenufa, and Frans Vroons as Laca.

The English Opera Group, under Benjamin Britten, gave Dido and Aeneas by Purcell, reconstructed by Britten, which held music of great beauty, including some added excerpts from the early English composer's works. The cast, except for Bruce Boyce as Aeneas, was not outstanding. The program also included Monteverdi's Il Combattimento di Tancredi e Clorinda.

Noted Guest Conductors

The orchestral concerts were opened by the Residentie in a gala in the Ridderzaal, including a Concert Grosso by the Dutch composer Pieter Hellendaal (1721-1791), and works of Bach, Mozart and Haydn, followed by a reception by the Municipality.

Antal Dorati, guest from America, conducted the Residentie in a program including the fine Second Symphony (Piccola Sinfonia) by Leon Orthel, and Bartok's Music for Strings, Percussion and Celesta. Robert Casadesus played Beethoven's Fourth Piano Concerto ideally. Dorati's second concert listed Bartok's Violin Concerto, well played by Theo Olof, fourth prizewinner in the Belgian International Contest of 1951; also Paradou, symphonic fantasia by Geza Frid, and Kodaly's Hary Janos Suite.

Rafael Kubelik led the Concertegebouw in concerts including Mahler's Fifth Symphony, which for sheer beauty and perfection will not soon be forgotten. Isaac Stern, a favorite violinist here, played Mendelssohn's Concerto, and the Hebrides Overture opened the program.

George Szell presented an outstanding version of Bruckner's Eighth Symphony with the same orchestra. The first half was devoted to Rudolf Mengelberg's Stabat Mater, for contralto, tenor, chorus and orchestra, feeling music without great structural complexity, in which Annie Woud and Ernst Haeflinger were soloists with the Amsterdam Toonkunst Choir.

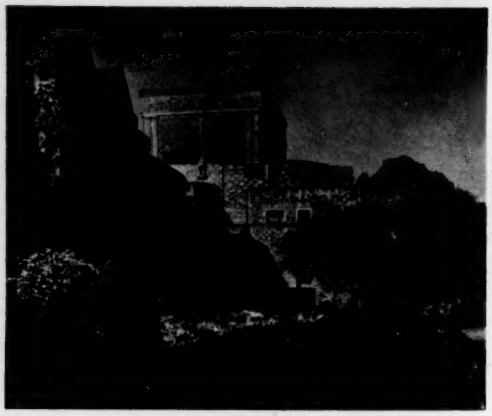
A highlight was the appearance of Leopold Stokowski in two concerts, the first at Scheveningen with the Residentie and another with the Concertgebouw at Amsterdam. He was without doubt the most electrifying of the batonists, and his performance of Tchaikovsky's Romeo and Juliet had particular dramatic drive. He offered two American works, the Adagio for Strings by Barber and Recordare by Lukas Foss.

Another important evening was the performance of Mahler's "Resurrection" Symphony by the Concertgebouw under Otto Klemperer, with Jo Vincent and Kathleen Ferrier as soloists with the Toonkunst Choir.

Choral and Chamber Lists

The Netherlands Kamerkoor under Felix de Nobel was heard in two programs, one listing the Mass of Stravinsky, Ockeghem's Missa sine nomine, and Haydn's Theresienmesse, the second devoted to Monteverdi's Vespro della Beata Vergine, The Netherlands Bachverenigung, under Anthon van der Horst sang the Mass in B minor, with the Concertgebouw, and soloists Dora van Doorn-Lindeman, Kathleen Ferrier, Lloyd Strauss Smith and Herman Schey. The Amadeus Quartet presented fine chamber music performances. Martha Lipton and Noëmie Perugia gave successful song recitals. Rafael Kubelik and his wife, Ludmila Bertlova, presented Janacek's Violin Sonata and the Third Sonata by Martinu.

Closing concerts were given by the Residentie at Schevenigen, under Willem van Otterloo, a Mozart program, and by the Concertgebouw at Amsterdam. At the latter Eduard van Beinum returned after a lengthy illness and was warmly welcomed.



GLYNDEBOURNE . . . The Theatre is at rear, and at left the house of John Christie, the Festival's founder and sponsor.

Operas at Glyndebourne Impress

By Arthur Notcutt

LONDON.—Glyndebourne is itself again, and a full five weeks' season of Mozart this year has drawn many opera lovers to John Christie's delightful opera house on the Sussex downs. The repertoire included Idomeneo, Figaro, Don Giovanni, Cosi Fan Tutte, the last three given in previous seasons. Idomeneo, however, was presented for the first time in this country by a professional company.

This *opera seria*, a unique example of its kind, made a great impression by its simplicity, dignity and the magnificence of its presentation. Beautiful stage pictures were designed by Oliver Messel, and the production by Carl Ebert was notable for smooth and effective staging and the dramatic impact of the grouping of the chorus. Fritz Busch conducted the Royal Philharmonic Orchestra, and gave a sensitive and romantic interpretation of this remarkable score.

The cast was international. Pride of place undoubtedly goes to Sena Jurinac, Jugoslav soprano, as Ilia; hers was pure Mozart singing, combining beauty of tone with shapely phrasing. Leopold Simoneau, Canadian tenor, made his English debut, impressing by richness of vocal quality as Idamante, originally for soprano but more effective as a tenor role. Richard Lewis, English artist, sang the title role with conspicuous success. Birgit Nilsson, Swedish soprano of the Stockholm Opera, as Electra, showed a fine voice but some hardness of tone, which in this unsympathetic role was effective. Features of the production were the shipwreck scene, the quartet in Act III, the tremendous choruses, and the harpsichord and cello accompaniments for the recitatives. An occasion to be long remembered.

American Singers Heard

Though American singers were not heard in Idomeneo, they were to the fore in the other operas. Among them were Genevieve Warner, as Susanna and Zerlina; Dorothy MacNeil (Elvira and Cherubino); Alice Howland as Dorabella. The first two are also singing at the Edinburgh Festival. Others heard in the Glyndebourne operas were the charming Swiss soprano Lisa Della Casa (Countess), Hilde Zadek (Donna Anna), Mario Petri (Don Giovanni), Marko Rothmüller (Guglielmo), Alois Pernerstorfer, Alfred Poell and several British singers, among them Janet Howe, Owen Brannigan and Murray Dickie.

The association of Fritz Busch and Carl Ebert secured an exceptional artistic level. Designers, in addition to Messel, were John Piper and Rolf Gerard. Mention must be made of John Pritchard, who conducted on several occasions. There were 25 performances in all, and on many evenings the weather was perfect, making the intermission stroll in the grounds (most visitors are in evening dress) a delightful experience.

Meistersinger, Parsifal Revived

The *clou* of the Covent Garden Opera season (which closed its regular season after 170 performances) was the return of Sir Thomas Beecham to the conductor's desk after an absence of 12 years. Even he, in his long career, can rarely have experienced such an ovation as that which greeted him before each act and at the end of Meistersinger. The cast included several singers new to London—Elizabeth Grümmer, a charming Eva; Peter Anders, a lyrical Walther; and Benno Kusche, Beckmesser, a singer-comedian of high rank. Hans Hotter was a fine Sachs in the second performance.

Parsifal was revived (without cuts) for the first time since 1939. Flagstad was the Kundry, a role she had not previously sung in London. It is not one of her best parts, though she is more successful with the dramatic portions than the temptation scene. Ludwig Weber, the Gurnemanz, realized to the full the deep spirituality of the role and sang with beauty of tone. The difficult choral music was well performed. Rankl conducted a performance that in spite of defects had many fine moments, notably in the third act.

Flagstad made her farewell in London as a Wagner singer when she portrayed her last Isolde here. She was greeted with a demonstration of affection that can have been afforded few.

Concert Highlights

The wealth of orchestral music brought by the Festival of Britain has been increased by a visit of the Scottish National Orchestra under Walter Susskind. Otto Klemperer was guest on the podium for the Philharmonic in two concerts.

A new work by Rubbra—a Te Deum for choir and orchestra—was introduced in a program of the London Philharmonic, conducted by Frederick Jackson, who shared the podium with Edric Dundell, substituting for Boult, indisposed. The work is of massive design and contains many significant passages.

The Annual Promenade Concerts are taking place as usual at the Albert Hall and will be discussed later.

MARY

CHELF

Mezzo-Soprano

IN NEW YORK RECITAL DEBUT

Times Hall, - May 21, 1951

"She sang a number of selections with such taste, refinement and purity of vocal line that one blessed her for performing so artistically. Mozart's Ridente la calme came in this class, as did all eight songs of her most ambitious undertaking, Schumann's Frauenliebe und Leben. These were done with tenderness and insight and a careful feeling for their musical quality. Miss Chelf's voice, too, was fresh, clear, well controlled and gently caressing. She sang the songs with a sense of melodiousness which young singers rarely achieve in lieder." *The New York Times*

"Miss Chelf's voice is one of good quality. Her interpretations were always musicianly and intelligent . . . she has both sincerity of purpose and considerable warmth of feeling. . . ." *New York Herald Tribune*

Named Cincinnati Manager

CINCINNATI.—Craig Hutchinson has been appointed manager of the Cincinnati Symphony. Mr. Hutchinson was formerly assistant manager of the western division of Community Concert Service of Columbia Artists Management, Inc. He succeeds Robert A. Casey, who recently resigned.

Aspen Festival and Institute Draw Throng

ASPEN, COLO.—What Tanglewood is to the East, a summer academy for musicians, Aspen, Colorado, is to the Middle West. There students of music assemble during the summer to be guided by distinguished teachers. Even more than in the East, the school is the center of interest. The incomparable beauty of Aspen, in the midst of snow-capped mountains, adds to the charm of spending weeks devoted to learning, outdoor sports, and relaxation.

This year 160 students assembled at the Aspen Institute's School of Music, the faculty of which included Darius Milhaud and Charles Jones for composition; Rudolf Firkusny, Erich Itor Kahn and the duo-pianists Vronsky and Babin for piano; the Albeneri Trio and the Paganini Quartet for string instruments, chamber music and ensemble; Karin Branzell, Leslie Chabay, Herta Glaz, Mack Harrell, Martial Singher for voice and coaching; Evelina Colorni and Mme. Madeleine Milhaud for diction; Norman Herzberg, Reginald Kell, Albert Tipton, Lois Wann, and Walther Griffith for woodwind instruments and ensemble. The Studio of Opera and dramatic art, headed by Joseph Rosenstock, musical director of the School of Music of Aspen Institute, comprises Mme. Milhaud, Martial Singher, and Herta Glaz.

Operatic student performances take place in the beautiful Opera House, the auditorium of which was reconditioned last winter at an expense of $10,000; the stage will be rebuilt next winter and will be ready to use next season. The nucleus of the concerts is provided by the members of the faculty, who give living examples of their art to the students.

During the program attended by this reviewer, Walther Griffith, horn; Giorgio Ciompi, violin; Erich Itor Kahn, piano (the latter two members of the Albeneri Trio), gave a stirring reading of Brahms' Trio for horn, violin and piano in E flat major, op. 40. It was followed by an equally impressive performance of Dvorak's Duets for soprano and alto, op. 38, sung by Paula Lenchner and Herta Glaz, with the excellent and sensitive Brooks Smith at the piano. Igor Stravinsky's Three Pieces for clarinet solo were masterfully rendered by Reginald Kell. Imagination and tonal beauty marked Mozart's Symphony No. 33 in B flat major (K. 319) as conducted by Joseph Rosenstock, who had welded the students orchestra into a first-rate ensemble of rare sensitivity.

The Aspen Amphitheatre-tent situated in most beautiful surroundings, is another triumph of the architect who also constructed the Tanglewood Shed—Eero Saarinen. He seemed to own the secret of erecting structures with perfect acoustics. When leaving the concerts, which all take place in the afternoon, the evening sun gilded the snow white mountain tops: music and nature were in perfect harmony. H. W. L.

Kansas City Orchestra Has Profit

KANSAS CITY, MO.—The Kansas City Philharmonic Orchestra ended its '50-51 season with a profit of $465.25, according to an announcement by its manager, R. H. Wangerin. Expenses were listed as $218,303. Attendance totaled 135,000, and there was $31,611.28 in private contributions. There were 3,074 holders of season tickets to the subscription concerts.

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SIBELIUS CHATS WITH EUGENE ORMANDY, who visited the composer at his villa in Jarvenpaa, when the Philadelphia Orchestra conductor led two concerts of the Sibelius Festival in Finland.

Finland Launches Sibelius Fete

HELSINKI.—The success of Finland's first Sibelius Festival early this summer was such that an annual repetition is planned. All the works of the famed 86-year-old composer were presented. Eugene Ormandy led the fine City Orchestra in Symphonies Nos. 1, 4 and 7, Pohjola's Daughter, Swan of Tuonela, Lemminkainen's Homecoming, and Finlandia, giving vital reading which roused enthusiasm. Isaac Stern interpreted the Violin Concerto in another concert in warm and flawless manner, Eric Fougstadt conducting; the latter also gave the Pelleas and Melisande Suite, and the First Symphony by Madetoja.

Tauno Hannikainen, returning from a long residence in America, during which he led the Chicago Orchestra, to take up the conductorship of the City Orchestra, gave inspiring readings of the Second and Fifth Symphonies, the music for The Tempest and En Saga, also presenting Palmgren's Piano Concerto, subtitled The Metamorphoses, with the Finnsh pianist Timo Mikkila as soloist. Jussi Jalas, conductor of this country, directed the orchestra in other works, with Aulikki Rautawaara as soloist. Jussi Bjoerling, "Met" tenor, was heard in four of Sibelius' songs, and had the opportunity to bring personal regards to the composer from Toscanini, whose home he visited several days previously in Milan. ERIC DIEFENBRONNER.

Blue Ridge Festival Presented

WASHINGTON, VA.—The Blue Ridge Music Festival was held here on Aug. 12, 19 and 25, featuring the Virginia Symphony Orchestra under William Haaker, who conducted from the piano in the Liszt Hungarian Fantasie, one of the numbers of the opening event. The second program was a "grist mill concert," vocal solos and harp-piano duo. Avon Mills, dating to pre-Revolutionary times, was the setting for the festival, the loading level turned into a stage, and the audience under the surrounding linden, walnut, maple and locust trees. The Blue Ridge Music Workshop was the school division of the festival, offering three weeks of theoretical and practical study in the orchestral and choral fields. Mr. Haaker and the Virginia Symphony came here at the end of their second extensive tour, having given some 58 concerts in four states.

Artur Schnabel Dies In Switzerland at 69

Artur Schnabel, 69, the noted pianist, passed away at Axenstein, Switzerland, on Aug. 15. He had been staying there for two months, and had been ordered to take a long rest owing to a heart ailment, his scheduled performance at the Lucerne Festival having been cancelled for this reason. At his bedside were his wife, the former Therese Behr, contralto and former lieder singer, and his son, Karl Ulrich, pianist. Another son, Stefan, an actor, and a sister survive.

Famed for his musicianship rather than for the more virtuosic qualities of piano playing, Schnabel had particular renown as a performer of Beethoven. He was known also as an interpreter of Schubert, Mozart, Brahms and others, as well as a scholarly performer of chamber music. He had lived in and was a citizen of the United States after 1940, being a refugee from Nazi Germany. Formerly he was a member of a noted trio with Wittenberg and Hekking.

Gave Sonata Cycles

Born in Lipnik, Carinthia, he studied piano with Hans Schmitt, later with Leschetizky in Vienna. Following a series of concert tours, in the course of which he visited the U. S. in 1921-2, he became a professor at the Berlin Hochschule between 1925 and 1933. In that city he appeared in many sonata recitals with Carl Flesch, and they edited the works in this form by Mozart and Brahms. His greater successes dated from the early 'thirties when he gave Beethoven cycles in London, and returned to appear in a Brahms festival with the Boston Symphony. In 1935 he presented the Beethoven Piano Sonatas in seven concerts at Carnegie Hall, New York. Schnabel also recorded all the sonatas for the Beethoven Sonata Society, and edited a collection of them published by Simon & Schuster. He was active to some extent here as a teacher.

In composition, Schnabel's style was advanced, following the atonal methods of Schoenberg. His works included three Symphonies, a Rhapsody for orchestra, five String Quartettes, other chamber works, and piano pieces.

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Creating a Place for The Small Orchestra

Symphony orchestras in many parts of the country are ailing financially, and because of high costs of maintenance are impaled on the dilemma of having to provide popular programs to attract large audiences, and thus of driving away musical sophisticates.

The creation of a new and growing audience is within the province of the "little orchestra," according to Milton Rosenstock, musical director of leading Broadway productions, who last season led the Gotham Little Symphony in its opening program. Such ensembles may be maintained at less prohibitive costs and may have a more favorable repertoire. "In such a city as New York, where the number of fine musicians available always exceeds their opportunities for playing, small orchestras can also provide something of the same opportunity that the 'little theatre' offers to young actors," he said recently.

"Nevertheless, the small ensemble has a hard row to hoe, in many cases. They are not usually considered newsworthy enough to warrant great publicity space in the daily newspapers.

Permanent Hall Needed

"Another reason is the lack of any headquarters for music in the smaller orchestral form. The large orchestras play in halls which the public has come to associate with them as their 'home.' But even though Town Hall and other auditoriums in Manhattan are available for small orchestra concerts, the public thinks of them chiefly as a place to house recitals.

"One solution would be the establishment of their own headquarters by such groups. I therefore propose the following steps to attain greater stability for them:

"First, a permanent 'small music' headquarters can be obtained by rental, purchase, remodelling or building; the cost might be shared by several groups.

"Second, planned series of programs could be scheduled, and sold in advance, assuring a definite budget with which to work.

"Third, revenue can also be earned (and shared) by rental of the hall on nights when concerts by the cooperators are not scheduled.

"Fourth, with the establishment of their own headquarters small orchestras will become a permanent, not an episodic part of the music scene. Preconcert publicity will be easier to obtain, a wider public can be recruited on a more professional level, and a whole new field will be opened for recordings, a new avenue for performances of young composers.

"In a sense, these paragraphs are an open letter to other conductors with similar convictions and aspirations, urging that we get together and discuss establishment of such a hall."

ED. NOTE.—Milton Rosenstock, following musical training as a clarinetist, took over the duties as well of a conductor. He was musical director of This Is the Army under Special Services, and since his release from the Armed Forces has served as conductor for a number of Broadway musical comedies, including On the Town, Finian's Rainbow, High Button Shoes, Gentlemen Prefer Blondes and more recently for Make a Wish. His interest in serious music took the form of conducting the first concert last fall by the Gotham Small Orchestra. In this interview, he suggests ome means of establishing such organizations on a permanent basis.

Melody of Youth Again Sounds At the National Music Camp

INTERLOCHEN, MICH.—Any person doubting the character of American youth or questioning their musical perseverance or seriousness of purpose would have his faith restored by a brief visit to the National Music Camp at Interlochen. The northern forests which not many years ago knew only the sound of the woodsman's axe now resound to the strains of symphonies and the voices of youthful singers raised in songful harmony. A thousand young musicians — some only eight years old and others ranging upwards through University age — come from practically every state of the Union to this shrine of music study, devoting their school vacation time to the improvement of their musical skills and taking part in the performance of great music with others of their own age.

Here is a musical retreat which serves as a reservoir of stimulation for the months of the coming year, with the camper-pupils studying with teachers recruited from some 25 different colleges and schools of music. Days with a schedule of private lessons and practice, theory classes, ensemble playing or singing and rounded out with recreation and sports qualify this as probably the country's happiest group of young people who gather to work on a common project.

Music and Other Arts

Other arts vie with music in popularity, with the dance, art and drama departments gaining steadily in strength each year. The visitor roaming in the camp finds within a few minutes' walk during this summer session a group of dancers rehearsing for their weekly concert, the art building with classes' work on its walls, a choral group rehearsing the Brahms Requiem and an orchestra preparing the Sibelius Fifth. There are five symphony orchestras—the "honors" orchestra with selected players for special occasions, the University Orchestra, the Junior and Intermediate orchestras, and the renowned High School Orchestra of which Dr. Joseph E. Maddy, founder and president of the camp, is conductor. The weekly programs of these groups are not light or easy: the High School Orchestra played the Eroica and the Tchaikovsky Fourth during the first two weeks of camp.

Recitals a Feature

Each camper is urged to a higher competence in his field by frequent student recitals. Counting the oratorios, opera, symphony and band concerts, solo recitals, etc., there are in all over 200 actual programs in the camp in the eight-week period.

Practice cabins dot the forest under the pine trees. Only a small part of this large group will be professionals in later life, but doubtless all will be better musicians from this experience, each a true "amateur," a lover of his art.

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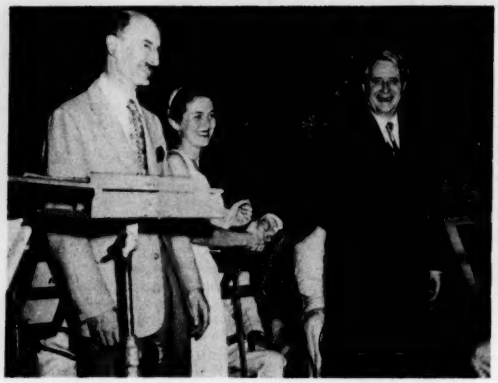

WELL DONE! . . . Charles Munch, conductor of Berkshire Festival at Tanglewood, right, congratulates Shirley Chester of Brooklyn at conclusion of the performance of the Bach Magnificat in D by the Festival Chorus trained by Hugh Ross, left.

Berkshire Festival Ends Series With Record Gate Receipts

LENOX, MASS.—The Berkshire Festival closed its 14th series on the afternoon of Aug. 12, with Charles Munch conducting an all-Brahms program, attended by some 12,250 despite a day of slight drizzle. The list included the Second and Fourth Symphonies and the Haydn Variations. The previous evening, some 15,800 heard Mr. Munch conduct a program of symphonies by Beethoven, Tchaikovsky and Honegger. Prices for admission were slightly advanced this year; the estimated receipts reached an all-time high of $249,000 for the series, with 126,700 in attendance as against 128,100 in 1950.

Many re-arrangements were necessary owing to the death in June of Serge Koussevitzky, but the festival and Music Centre were carried on with generally acknowledged success. Plans are being made to continue both the Festival under the direction of Mr. Munch and the work of the Music Centre, the latter to be directed by a committee with Aaron Copland as the chairman.

Following a month of chamber concerts of works by Bach, Mozart and Haydn, the opening on July 26 brought a performance of Mozart's Funeral Music in memory of Koussevitzky, by the Boston Symphony under Munch, and readings of Schumann's Fourth Symphony and Berlioz's Fantastique. An audience of more than 7,000 feted the musicians.

Queen of Spades Staged

Among unusual events of the series were three operatic bills. Tchaikovsky's Queen of Spades was sung in a new English version by Boris Goldovsky, who was in charge of the stage direction, and in addition took over the musical direction which Koussevitzky was to have assumed. The performances on July 30 and 31 were, understandably, less finished in the musical reading than if the late conductor had been on the podium. But there was a fresh quality and a deal of atmospheric and dramatic mood. The cast was composed of members of the Opera Department of the Berkshire Music Centre, among which were Phyllis Curtin as Lisa, David Lloyd as Hermann, Eunice Alberts as the Countess, Mac Morgan as Prince Yeletsky, and James Pease as Count Tomsky. Though the acting was at times lacking in skill, the simply translated text was understandable, and the sets and lighting designed by members of the Center were effective. Sarah Caldwell was the assistant stage director, and Jan Meyerowitz, Paul Ulanowsky and Felix Wolfes the musical assistants who aided in preparing this difficult opera.

Ariadne in English

The second production was Richard Strauss' Ariadne auf Naxos, given in English, Aug. 6 and 7, with an explanatory spoken interlude between the prologue and opera proper, written by Eugene Haun, a Centre student. Sarah Caldwell conducted, and assisted Mr. Goldovsky in the staging. The settings were by G. Philippe de Rosier, and lighting by Nathaniel Merrill. Chief roles were sung by a cast headed by Georgianna Bannister (Marguerite Stagliano, alternate) as Composer; Robert Price and Raymond Smolover, Bacchus; Jacqueline Bazinet and Eloise Stoughton, Zerbinetta; and Gladys Spector, as Ariadne. Heard in other roles were James Pease, Mac Morgan, Reid Shelton, Gene Cox, Robert Minser, Peter Trump, William Walker, Robert Mesrobian, and Lawrence Avery. The production, while sim-

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ply designed, held moments of charm, and was a praiseworthy effort.

A triple bill was the other operatic offering, composed of Mozart's The Impresario, Stravinsky's Mavra, and Comedy on the Bridge by Martinu, heard on July 17. The Opera Department also presented Menotti's Amelia Goes to the Ball, and scenes from other works at the Tanglewood on Parade program.

Missa Solemnis Sung

Outstanding was the performance of Beethoven's Missa Solemnis as a requiem for Dr. Koussevitzky, who was himself to have conducted the work had he lived. This took place on Aug. 9 under the baton of Leonard Bernstein, attended by some 9,000, and performed by the Boston Symphony, a chorus of 140 students of the Centre and soloists Adele Addison, Eunice Alberts, David Lloyd and James Pease. The great work had a strongly dramatic reading, and held many moments of impressiveness. Mr. Munch had assisted in the preparation. In spite of the memorial occasion, the audience burst into applause at several junctures. This and other choral performances reflected credit on the training provided by Hugh Ross, head of the choral department.

Other concerts of high worth were led by Mr. Munch, who was in charge of the opening five programs and the last two. A prominent soloist under his baton was Claudio Arrau, playing the Brahms Second Concerto with musical finesse and polish. American works which Munch programmed were Samuel Barber's Overture The School for Scandal and Copland's Quiet City, in addition to symphonies by Schubert, Franck, Beethoven ("Pastorale"), Saint-Saens' No. 3, with organ, and scores by Bartok, Ravel, Handel, Strauss and Schumann. Eleazar de Carvalho was in charge of the concert of Aug. 5, presenting the Symphony No. 2 by Camargo Guarnieri, the Moussorgsky-Ravel Pictures at an Exhibition, Strauss' Death and Transfiguration and the Weber Euryanthe Overture, as well as Prokofieff's Second Piano Concerto, with Jorge Bolet as soloist, in colorful and effective interpretations.

Tanglewood on Parade

Tanglewood on Parade, on Aug. 10, presented the usual full day of offerings by various departments of the Music Centre. It began with excerpts from Marriage of Figaro and La Boheme, by the Opera Department. At 6 p.m. there were more scenes from Masked Ball, Rigoletto, Aida and Cavalleria in the Theatre Concert Hall, chamber music in the Little Music Hall; and a student orchestra playing in the Shed. The second of these featured new works by students, including those of F. James Brown and Arnold Freed, also Villa-Lobos' Nonetto for small choir and ensemble led by De Carvalho. The latter program included faculty member Irving Fine's Alice in Wonderland, suite for chorus and orchestra; also presentations of standard concert works conducted by Piero Bellugi and Russell Stanger. Mrs. Eleanor Roosevelt was a guest of honor and was introduced by Mr. Munch, who conducted the evening concert, with Richard Burgin, Leonard Bernstein, Eleazar De Carvalho and Ruth Posselt as associates.

The Music Centre, headed by Aaron Copland, and with Luigi Dallapiccola, Italian composer as guest teacher, among others in the composition department, and the various instrumental and vocal departments, headed by noted teachers, presented a large number of concerts and rehearsals during the sessions. Among the more notable events was a final Saturday students' orchestra concert including Dallapiccola's Congedo di Savanarola, one of three Songs from Captivity, for chorus and small orchestra; Robert Parris' overture Harlequin; Walter Piston's Concertino; Bernstein's "Jeremiah" Symphony (finale); Aaron Copland's Statements, conducted by the composer; and Chavez's Sinfonia India, led by Bernstein. There were also two Composers' Forums, at which a number of scores by students were played and discussed. D. F.

Cleveland Summer Concerts

CLEVELAND.—The lively season by the Cleveland Summer Orchestra, with Rudolph Ringwall leading 12 concerts, has become a pleasant memory to patrons who sat around tables on the main floor of the huge Public Auditorium, partaking of cooling drinks, as well as to the large number occupying the balcony. The list of soloists, among whom were several Cleveland artists, included Eunice Podis, Kenneth Wolf, Charles Kullman, Alec Templeton, Morley and Gearhart, John Sebastian, Beverly Dame, Menahem Pressler, Jorge Bolet, Dorothy Humel, Ernest Kardos, Ethel Smith and Toralf Tollefsen. R. W.

Provo Festival Held

PROVO, UTAH.—The Paganini Quartet was featured at the 13th Annual Music Festival of Brigham Young University, June 13-Aug. 18. Those appearing besides the quartet (whose members are Henri Temianka, Gustave Rosseels, Charles Foldart and Adolph Frezin) were Carl Fuerstner, pianist; Simeon Bellison, clarinetist; Thor Johnson, John Daggett Howell, Newell B. Weight, John R. Halliday, Lawrence Sardoni and Norman Hunt, conductors; Elizabeth Brown, contralto; Alexander F. Haas, lecturer; Lowell Farr, pianist; Naomi Sanders, soprano; Harold Laycock, violist; J. J. Keeler, organist; and the Ecclesia Choir, with Elton Menno Roth, conductor.

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Soprano Features Rare Airs from South Africa

An interesting and varied singing career is that of Maxine Dorelle, soprano, and organizer of the Dorelle Concert Trio, which has chalked up a record number of appearances in the last few seasons.

"When we tell some people that we filled 300 engagements last year, they say it's impossible," Miss Dorelle relates, "but we have programs and notices to prove it. It is a matter of adjusting of dates, and in some instances we have appeared in several concerts a day, also making the rounds of schools within easy travelling range. Incidentally, I can think of no keener audience than high school ones; the students nowadays are in many cases excellently trained in music. My associates in the trio are Miltiades Siadimas, violinist, and Sidney Raphael, pianist. We have found our tours hard work but completely compensating."

Has Had Versatile Career

Maxine Dorelle is competent to speak on differing aspects of performance. Born in Canandaigua, N. Y., she at sixteen won a competitive scholarship for the Eastman School of Music, graduating with highest honors plus a Post Graduate Scholarship Award. Concert and oratorio work soon augured an outstanding success. It was during these first fledgling flights of song that she was sent as soloist for a South African Benefit Concert given by the Buffalo (N. Y.) Symphony Orchestra with Dr. Theophil Wendt, of South Africa, conducting. The director was charmed with the splendid voice—and the personable young singer. They were married soon after the concert. When the soprano was notified that she had been selected for European study and appearances as a protégée of Mary Garden, Dr. Wendt arranged to go with her to Germany as her mentor and music coach. Four years which she spent in France, Germany, Belgium and Luxembourg, during which she sang Elsa, Elisabeth, Tosca, Sieglinde, Eva, Pamina, Fiora and the standard romantic lyric heroines, came to an end with the outbreak of war. Just before that, Dr. Wendt had been recalled to South Africa to direct the Johannesburg Symphony and to continue the work he had inaugurated for the promotion of music and music appreciation in his home country.

Unable because of shipping limitations to go to the Antipodes, Miss Dorelle was forced to return to America. She bravely renewed her concert activities in this country, eventually going into USO service, through which she was sent to sing for far-flung overseas units but not to lands below the equator. After the war, she formed the Dorelle Concert Trio; its success was instantaneous and permanent.

Tour of South Africa

In 1949, eleven years after the parting in Europe, Miss Dorelle found her way clear to rejoin her husband in South Africa. It was a year when that land was paying an especial tribute to the conductor, whose work had brought native music into recognition and whose increasing dedication of his time had achieved better conditions for music and musicians.

Miss Dorelle told of the early morning arrival in the beautiful harbor of Table Bay. "There he was, waving and smiling, and looking just the same as when I last saw him. I broke down completely and wept." But those were the last tears shed. During the days that followed, the concert tour was like a triumphal procession—she relates—as city after city turned out to show honor to Dr. Wendt, conducting the several symphonic orchestras of the country, and to welcome his wife's artistry.

"I came back to the United States to fill engagements already booked for the Dorelle Concert Trio," Miss Dorelle related, "I planned, after the tour, to go back to South Africa and to make my home there. In February, 1951, the news came that Dr. Wendt had passed away —suddenly, easily, as he would have

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wished, after the happiest of years, which had been the real culmination of his musical career."

Miss Dorelle made the decision to continue with the group, in whose formation she has been the motivating spirit. And the Dorelle Concert Trio will again delight audiences this season, visiting both leading cities and schools and provincial centers where recitalists seldom venture. The programs, balanced skillfully between classics, romantic music and the best of operetta, have been greeted with critical acclaim in the major cities as well as with enjoyment in the outlying districts.

Rare Music Included

This year Miss Dorelle will program several of the lovely songs by Dr. Wendt, based on native South African melodies, with text written and adapted by the composer. Dr. Wendt, in a preface to one of the airs, wrote of the difficulty in presenting the tunes in acceptable song-form. Rhythmic and usually in the diatonic and pentatonic modes, they often run only to four measures in length, with interminable repetition. In their original form, the accompaniments of instruments such as the marimba are not pianistic in color. There are invocations, tribal dances, ritual and love songs, lullabies and a primitive type of ballad-expression. Dr. Wendt chose the best of his first-hand collection and thus gave to song repertory new atmospheric and fascinating program material. Among this treasure of little known music, The Zulu Love Song, O Waters, O Tranquil Waters, and the Spirit Song are favorites with Miss Dorelle's audiences.

Operas Sung at Central City

CENTRAL CITY, COL. — This old gold-mining town during most of the year is deserted, but buzzes with life during the Central City Festival. Ushers dressed in old-fashioned frock coats guide you politely to your seats in the old opera house. Its crystal chandelier, like the original gas lights at the side walls, has been converted to electricity. An aura of old-world charm and times long passed by hovers over the place.

With Tibor Kozma (or Walter Taussig, his able assistant) conducting, and with staging by Alfred de Liagre, Jr., in colorful and stylistically tasteful settings by Donald Oenslager, a double bill consisting of Suppe's The Beautiful Galathea, in an excellent English adaptation by Phyllis Mead, followed by Menotti's Amelia Goes to the Ball, was given. Virginia Haskins, as the heroine of the first opera, with Benjamin Thomas, Paul Franke, Kayton Nesbitt in other roles, gave this classical operetta a sparkling interpretation. In the Menotti opera, Eleanor Steber as Amelia, with Margaret Roggero, Shirley Harkness, Bettie Clark, Francesco Valentino, David Garen and Benjamin Thomas in the other parts kept the sold-out house in high spirits, with their witty and charming rendition of the colorful score. The place of action had been transferred to Central City during the Gold Rush Era, and George Mead's English adaptation proved most effective.

The number of cars coming from distant places which lined the narrow streets leading to the opera house proved convincingly that the Central City Festival, under the able management of Dr. Elemer Nagy, has established itself as an accredited tourist attraction in this part of the country. H. W. L.

News in Brief

The world premiere of David Tamkin's opera, based on the Ansky theater classic The Dybbuk, will be presented by the New York City Opera on Oct. 4, according to Laszlo Halasz, music and artistic director. Wolf-Ferrari's I Quatro Rusteghi will have its New York premiere in an English version on Oct. 18. The fall season opens on Sept. 27.

John T. Hershberger has been appointed New York press representative of the Philadelphia Orchestra for the coming season. Mr. Hershberger continues as director of publicity for the Little Orchestra Society, Inc.

Alan Watrous, manager and co-founder of the Wichita Symphony, was unanimously elected president of the American Symphony Orchestra League.

Alfred Hopkins, tenor, and Mrs. Hopkins (Herta Sperber) sailed for Europe on Aug. 14 on the SS. Queen Elizabeth. Mr. Hopkins has several engagements to sing abroad.

Guido Cantelli, young Italian conductor, in his fourth season in the United States, will conduct a four-week series with the New York Philharmonic-Symphony and eight concerts of the NBC Symphony.

Herman Silvers, flutist, has added a Sonatina by Jaromir Weinberger to his New York concert program for the coming season. His accompanist is Paul Meyer.

Licia Albanese, Metropolitan Opera soprano, will appear for the first time in Rio de Janiero in early September, singing several performances of Manon at the Theatro Municipal with Giuseppe Di Stefano. Miss Albanese is booked for two special performances of Madame Butterfly.

The Juilliard String Quartet will play 12 concerts at the Berlin Arts Festival, Sept. 5 through 30.

Herbert Barrett, manager of the Bach Aria Group, the New Friends of Music, the Stradivarius Society, and personal representative of artists, returned, with Mrs. Barrett, on Aug. 27 by the SS. Ile de France after a visit to France, Switzerland and Italy.

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Pop Concerts Score In San Francisco

By Charlotte Hiller

SAN FRANCISCO.—As conductor of the San Francisco Art Commission's Mid-Summer Music Festival, Arthur Fiedler demonstrated at Civic Auditorium the attraction to large audiences of lightweight musical fare. With candle-lit tables on the ground floor and refreshments available in all seat locations, many people who do not care for or cannot afford the regular season events flocked to this series. They felt well entertained by old and new popular favorites and accepted enthusiastically the classic and contemporary works Mr. Fiedler programmed. The performances of the San Francisco Symphony under his direction have been kept on a high level, clean and dynamic, polished and graceful.

Not all the soloists scheduled have been heard at this writing, but Lucine Amara, soprano, native San Franciscan now with the "Met," gave a fine account of her growth. Norman Carol, violinist, serving with the Army here, impressed as an unusually fine and promising talent. Ludwig Altman performed organ concertos by Handel and Poulenc with the orchestra. Jean Bonacorsi, contralto, and Raymond Manton, tenor, confirmed their musicianship and beauty of voice.

The Hungarian String Quartet—in residence at Mills College this summer—gave a series at the San Francisco Museum of Art, playing one Beethoven and one Haydn work. The major event of each evening was one of Bartok's six string quartets. A superior ensemble, the music of Bartok seemed to come easiest to them, however technically difficult it is. They attracted and pleased an unusually large audience.

Ernst von Dohnanyi, who conducted piano master classes during the summer session of the Music and Arts Institute, also gave two recitals in the school's lovely garden. In programs of Bach, Haydn, Beethoven, Schubert, Brahms, Liszt and Dohnanyi, the composer-pianist stressed his adherence to strongly individualistic, romantic style.

The Music Academy of the West in Santa Barbara recently invited local citizens to an open house at "Miraflores," its new home. A two-hour reception featured the debut of the Romany Chorus, a volunteer group recruited by Academy Director John Charles Thomas to sing the songs of the Romany gypsies and intended to become an integral part of Santa Barbara musical life. The guests also attended a rehearsal of the student orchestra under Dr. Richard Lert, Academy music director, and heard several works led by student conductors. The Music Academy of the West, a non-profit school for advanced students in all branches of music, has announced plans to expand into a year-round conservatory.

Paul Posz, until recently manager of the San Francisco Opera Association, from which post he resigned, has announced a series of fifteen musical events for the coming season. In his new enterprise, Mr. Posz will represent independent attractions as well as those of NCAC and Columbia Artists Management. Scheduled to appear are Jussi and Anna-Lisa Bjoerling, Robert Shaw Chorale, Sadler's Wells Theatre Ballet, Alexander Brailowsky, Victoria De Los Angeles, Tossy Spivakovsky, Lily Pons, Uday Shan-Kar and his Hindu Ballet, Virtuosi di Roma, Marian Anderson, Gladys Swarthout, Jascha Heifetz, Gregor Piatigorsky, Jan Peerce, and Artur Rubinstein.

AT THE HOOD RIVER FESTIVAL . . . Aato Annala presents an original Indian peace pipe to William Schroeder after the world premiere of the latter's opera The Bridge of the Gods at the Hood River (Ore.) Music Festival, Aug. 3-5. L. to r., Jeannette Scott, chairman; Jean Handzlik, alto; Mrs. Eino Jakku, president; Mr. Annala; Mrs. William Schroeder; Mr. Schroeder; Boris Sirpo, conductor; Nicola Moscona, Metropolitan Opera basso, who sang Chief Multnomah; Mrs. Sirpo; and Arthur Perrow, producer.

Hollywood Bowl Reopens Successfully After Brief Close

LOS ANGELES.—Prominent conductors and soloists, contributing their services, joined the Los Angeles Philharmonic Orchestra for notable concerts as the Hollywood Bowl reopened after a brief closing. Under the emergency management of Mrs. Norman Chandler, Alfred Wallenstein, Edwin Lester, William C. Hartshorn and Ray W. Keith, attendance in mid-August was more than 8,000 nightly, with a reduced price policy averaging 80 cents a seat. The $100,000 "Save the Bowl" Fund, at this writing, has been more than 75 per cent subscribed under the direction of Neil Petree and Irene Dunne.

The Bowl began its new regime with Gregor Piatigorsky as cello soloist under Mr. Wallenstein's baton, and continued with a symphonic concert under Bruno Walter. Mitropoulos appeared both as conductor and soloist in Malipiero's Fourth Piano Concerto, and in another event had Richard Tucker as superb soloist, the program also including Krenek's beautiful Elegy for Strings. A Gershwin program with Oscar Levant under Johnny Green's baton attracted 17,500. Two concerts led by Wilfred Pelletier had as soloists Rose Bampton, Igor Gorin, Robert Rounseville and Nan Merriman. Menuhin was heard under Izler Solomon before 10,500, and Eugene List substituted for the indisposed Szigeti in a program led by Thor Johnson. Attendance was good for six evenings by the Ballet Russe de Monte Carlo despite a somewhat dull repertoire. The experiment of doing without amplification proved so successful that it is being continued in all the concerts. C. S. H.

Arcand Features Modern Works

PORTLAND, ORE.—Henri Arcand, pianist and accompanist, known on the Pacific Coast and throughout the Northwest as a recitalist, an accompanist for visiting artists on extended tours of the locality, and for his chamber music activities and appearances with symphony orchestra, is especially interested in the presentation of contemporary music. He has given local premieres in his own recitals, and three years ago founded the Friends of New Music, an organization of Oregon artists, established on an invitational basis and presenting artists from this state without remuneration. These concerts have attracted a special and constantly increasing audience. For the programs, Mr. Arcand especially seeks manuscript compositions in small form.

Recent activities of Mr. Arcand include two-piano appearances with his wife, performances of such works at the Two-Piano Sonata with percussion by Bartok, and the Hindemith Sonata. Last spring the two were soloists with the Portland Symphony under James Sample, with Lionel Barrymore as co-artist. Mr. Arcand has been re-engaged by the Portland Symphony for Jan. 21, 1952.

Music in California Bay Cities Includes Contemporary Novelties

OAKLAND, CALIF.—Mills College again has had an exhilarating summer of music. The Hungarian String Quartet, there in residence, gave recitals, interspersed with music of contemporary composers. Especially mentionable were the readings of the Milhaud Seventh Quartet and the Diamond Quartet No. 3. In the closing concert, they had the assistance of Egon Petri in the Brahms F Minor Piano Quintet. Maxim Schapiro, pianist, recently returned from Europe, provided a contemporary program whose highlight was the Virgil Thomson Ten Etudes. Mills College benefitted by a recent $100,000 scholarship fund donated by four members of the Hellman family in honor of their mother, Mrs. Frances Hellman, long a patron and benefactress of music at the college.

Outdoor Series

The Oakland Symphony, Dr. Orley See conductor, opened the summer season at Woodminster Amphitheatre with Desire Ligeti, basso, soloist, followed by a symphony ensemble program under Gastone Usigli with Mary Wood and Betty Holman Young, soloists. The three months series was under sponsorship of the Oakland Park Directors.

Adolph Baller and Gabor Rejto offered two recitals of sonatas for piano and cello in California Hall on the University of California campus at Berkeley. Lotte Lehmann, also presented by the Extension Division of U.C., will long be remembered for her two magnificant recitals of Lieder, with Gwendolyn Williams Koldofsky as accompanist.

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Chicago Host to Music Industry

By René Devries and Dosha Dowdy

CHICAGO.—The Music Industry Trade Show and Convention of the National Association of Music Merchants marked the 50th anniversary of the group's founding in 1901, with many interesting sessions at the Palmer House, July 16-19. There was a total attendance of 7,518 and 250 exhibitors. Officers chosen were: Ray S. Erlandson and Harry E. Callaway, re-elected president and vice-president, respectively; Tom Holland, Salt Lake, Utah, secretary; Ben F. Duvall (secretary and sales manager of W. W. Kimball, Chicago), treasurer; William R. Gard, re-elected executive secretary. Among the convention speakers were Dr. John C. Kendall, vice-president, American Music Conference; Paul H. Nystrom, of Columbia University, vice-chairman of the Retail Industry Committee; L. P. Bull, president of Story & Clark Piano Co.; and Glen McDaniels, president, Radio-Television Manufacturers' Association.

Mr. McDaniels reported that the production outlook for the television industry, which has just suffered its first serious setback since mass production started in 1947, depends on the modification of Regulation W credit restrictions; lifting of the "freeze" on new TV station construction; the effect of Controlled Materials Plan; and color television. He also stated that 50,000 color television receivers will be produced this year—25,000 by CBS-Columbia, and the remainder by "other manufacturers," adding that success of color hinges largely upon the broadcasting and improving of broadcasting facilities, and the availability of color viewing devices. Mr. McDaniels remarked that "the opinion that manufacturers will boycott the field sequential system is nonsense. Whenever a public demand arises, our industry will meet that demand. Manufacturers are particularly interested in a new product at this time," he concluded. The speaker was optimistic about the outlook for the next six months despite the abrupt end of the recent "buying spree," which he blamed on Government credit controls on consumer purchases and the impact of higher taxes.

Among displays shown for the first time at the Music Industry Trade Show were the new line of combination color and black-and-white receivers of CBS-Columbia, Inc.; Revere's Long Play De Luxe Tape Recorder, featuring full two-hour recordings on a 5-inch reel; Baldwin's new exclusive photo-electric organ using the first successful application of tone generation by beams of light; Deagan's Canto Chime, a 25-note amplified rod chime; a demonstration of Musicolor ("The Light That Dances")—an animated color lighting system synchronized with music, speech, or other sound given by Wendell Hall in connection with the Regal Musical Instrument Company's exhibit; and the new Scott "Limited Edition" radio-phonograph-television receiver.

Ravinia Concludes Series

Chicagoland's Ravinia Festival and Grant Park concerts closed a week apart (Aug. 12 and 19, respectively).

The final two weeks of Ravinia's orchestral concerts were conducted by Victor De Sabata and William Steinberg. Mr. De Sabata, making his Ravinia debut, opened his initial concert with the same Rossini Overture (La Gazza Ladra) with which he had introduced himself to Orchestra Hall Chicago Symphony audiences, as guest conductor for the first month of the orchestra's 1949 season. The spirited conductor's exuberant gestures (which matched well Rossini's melodramatic Overture) were also evident in other programmatic music which his programs contained. Yet his performances of Mozart's E flat major Symphony, that of Schumann's No. 3, Ravel's Daphnis and Chloe, and works of Bach, Franck and others, won admiration.

Mr. De Sabata, whose concerts included five Ravinia "firsts," had as his soloist Jan Peerce, whose Saturday night audience was one of the largest of the season. Mr. Peerce, heard in arias from Don Giovanni, Judas Maccabeus, Rigoletto and L'Africana, was also soloist in Verdi's Manzoni Requiem Mass directed by Steinberg. The latter gifted conductor, with the Northwestern University summer chorus, and soloists Frances Yeend, Elena Nikolaidi, Mr. Peerce and Yi-Kwei-Sze gave an excellent account of Verdi's great work, marred only by a sometimes heavy-handed orchestral accompaniment to the solo parts. The presentation as a whole, however, greatly enriched the nature of the Ravinia Festival.

Other highlights of Steinberg's final week of orchestral concerts were performances of Mendelssohn's music to A Midsummer Night's Dream with the Women's Chorus from Chicago Musical College, and spoken lines by Charlotte I. Lee and Delmar Solem; and Mozart's Concerto for Horn, with Philip Farkas, first horn player of the Chicago Symphony Orchestra, as soloist.

Budapest Quartet and Kapell

The concluding week of the 1951 Ravinia Festival season brought the Budapest String Quartet, in its sixth visit to Ravinia, assisted by William Kapell, pianist, who participated in each of the four chamber music concerts. The combination proved to be a fortunate one despite parts of the opening Mozart Piano Quartet in E flat, when Kapell's high spirit and energetic style, in too obvious contrast to the seasoned poise of the distinguished quartet, threatened to prevent perfect ensemble. These flaws were not apparent, however, as the young virtuoso later met the mellowed artists on their own ground. From this affiliation there emerged exalted performances of another Mozart Piano Quartet in G minor, Schumann's Piano Quintet, and the Brahms Piano Quintet in G minor. A beautiful performance of Brahms' Clarintet Quintet in B minor was given with Clark Brody, first clarinet player of the Chicago Symphony Orchestra, as soloist.

The Budapest artists displayed their perfected ensemble in string quartets of Debussy, Brahms, Haydn, Beethoven (3) and Smetana. This chamber music series will be remembered as one of the Ravinia Association's best achievements.

Grant Park Finale

The 1951 season of Grant Park concerts (eight weeks) closed on Aug. 19 with a presentation of Rigoletto in concert form, which drew a crowd of 45,000, the second largest of the season, making the total attendance 526,415 (an

"COLE PORTER NIGHT" at Grant Park at the weekend concerts of Aug. 11 and 12, presented as soloists (l. to r.) Bruce Foote, baritone; Etta Moten, contralto; Thomas Hayward, tenor, and Annette Olsen, soprano, with Leo Kopp conductor, who made his 14th Grant Park appearance on this occasion. Both concerts attracted crowds of 50,000 each, the largest of the season.

increase of 66,000 over last season). Paul Breisach was the expert conductor and had in his cast Robert Weede, Eugene Conley, Graciela Rivera and Desiré Ligeti. Other roles were well taken by Carol Smith (the gifted and versatile contralto heard previously at these concerts), Ruth Shalett, Harold Brindell, Robert Weede, Jr., Jean Crandle, Narcyz Pasterczyk and Rosemary Kretlow.

Mr. Breisach, making his seventh consecutive appearance at Grant Park, was also conductor of three previous concerts of symphonic music with Nancy Carr and Robert Goldsand as soloists. Miss Carr, whose stage presence is an added asset, was in beautiful voice and sang arias from Charpentier's Louise and Puccini's Madame Butterfly and songs in English followed by encores.

Goldsand, heard as soloist in concertos of Brahms (No. 2) and Mozart ("Coronation"), was recognized immediately as a splendid musician and excellent technician, but was not altogether at ease at first in outdoor performances. The artist was recalled for a number of encores. Concerts conducted by Breisach, both symphonic and operatic, included some of the season's best.

Taking over the podium for concerts of the fifth and sixth weeks were Joseph Rosenstock and Hans Schweiger. Rosenstock, whose operatic appearances here with the New York City Opera won him praise, established himself as an equally talented conductor of symphonic music. Szymon Goldberg was soloist under Rosenstock in the Mendelssohn and Beethoven Violin Concertos, and reaffirmed the excellent impression he made here as soloist with the Chicago Symphony Orchestra. Rosenstock was the seasoned conductor of the performance of Carmen in concert form, with principals including Herta Glaz (Carmen), Giulio Gari (Don Jose), Anita Jordan (Micaela and Frasquita) and Carol Smith (Mercedes).

Hans Schwieger appeared for the third season to conduct four concerts with Louis Sudler, baritone, as soloist in his opening program. Attesting his popularity as well as his versatility, Sudler made his fourth Grant Park appearance, having been heard earlier this season as soloist with orchestra, in opera in concert form, and as soloist in Mendelssohn's Elijah. Mr. Sudler's fine baritone was heard in arias from Andrea Chenier and Le Roi de Lahore, and songs in English (with Rhea Shelters at the piano) including John Alden Carpenter's The Home Road.

Other soloists under Schweiger's baton were Louis Kohnop, pianist, known for outstanding honors he has received, heard in a brilliant performance of Weber's Concertstueck in F minor, and Jeanne Mitchell, gifted violinist, who despite unfavorable weather, rose to the occasion and was much admired for her performances of Lalo's Symphonie Espagnole, Wieniawski's Polonaise Brillante in D major, and Saint-Saens's Introduction and Rondo Capriccioso.

Zelzer Announces Four Series

Harry Zelzer, managing director of the Allied Arts Corp., announces four major series for 1951-52. The sixth annual Allied Arts Piano Series consists of seven events—Zadel Skolovsky, Oct. 28; Theodore Lettvin, Nov. 25; Rudolf Serkin, Dec. 2; Aldo Ciccolini, Jan. 13; Alexander Uninsky, Feb. 17; Artur Rubinstein, March 30; Vronsky and Babin, April 6.

The 17th History and Enjoyment of Music Series is divided into two sections: Section I, Patrice Munsel, Oct. 14; First Piano Quartet, Nov. 11; Jussi Bjoerling, Dec. 9; Kirsten Flagstad, Jan. 27; Robert Shaw Chorale, March 16; Nathan Milstein, March 23; Mischa Elman, April 13; Section II,, Jascha Heifetz, Oct. 21; Risë Stevens, Nov. 4; De Paur Infantry Chorus, Nov. 18; Gerard Souzay, Jan. 20; St. Louis Symphony, under Golschmann, Spivakovsky, violin soloist, Feb. 3; Virtuosi Di Roma, Renato Fasano, director, Mar. 3. The replacement for April 20, when Artur Schnabel was scheduled, will be announced later.

The Seventh Annual Zelzer Concert Series will bring: Gregor Piatigorsky, Dec. 1; Yehudi Menuhin, Jan. 12; St. Louis Symphony, Vladimir Golschmann, conductor, Tossy Spivakovsky, violinist, soloist, Feb. 2; Uday Shankar and His Hindu Ballet, Feb. 23; Philadelphia Orchestra, Eugene Ormandy, conductor, March 1; Elena Nikolaidi, April 5, and Artur Rubinstein, April 12.

New to Chicago is the Allied Arts Dance Series, which consists of four events—Ana Maria's Spanish Ballet, Oct.

(Continued on following page)

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CHICAGO

(Continued from preceding page)

20; Iva Kitchell, Nov. 10; Uday Shankar and his Hindu Ballet, Feb. 24, and Mata & Hari and Co., March 15.

In addition to the attractions on the four series, the Allied Arts will also present the following in individual appearances: Marian Anderson, Victoria De Los Angeles, Mario Lanza, Oscar Levant, Dorothy Maynor, Szymon Goldberg, Andres Segovia, Singing Boys of Norway, Carol Smith, Alec Templeton, and several others to be announced later.

Among the Artists

Rudolph Ganz flew to Chautauqua, N. Y., on Aug. 4, for the first eastern performance of his Symphonic Overture Laughter Yet Love, given by the Chautauqua Symphony Orchestra directed by Franco Autori, assistant conductor of the New York Philharmonic-Symphony. The Chautauqua Symphony, reports Mr. Ganz, "is an extraordinarily fine group and included four concertmasters, so my work received a splendid performance." Mr. Ganz was guest artist earlier in the summer at International Friendship Gardens, playing a twenty-minute program before an audience of several thousands.

Professor S. Arnold Greve and Maria Hussa have been appointed music and dramatic critics in Chicago for Die Neue Zeitung, a daily newspaper published by the U.S. Government in Berlin.

Florence Trumbull, who maintains piano studios in Oklahoma City, spent August visiting relatives in Chicago, where she was for many years a leading exponent of the Leschetizky method, having been assistant to the master teacher for ten years. Miss Trumbull spent four weeks at the close of the past season in eastern Texas where she served as adjudicator for the annual auditions sponsored by the National Guild of Piano Teachers.

Roslyn Rensch, harpist, sailed on the Queen Mary Aug. 4 for six weeks of travel in Europe, attending the Bayreuth and Salzburg Festivals and concerts in Venice, Paris and London.

Grace Welsh Studio Events

Grace Welsh, pianist and artist teacher on the American Conservatory faculty, before leaving for a four weeks' vacation in Colorado and New Mexico, presented a large number of her pupils in recital in the Conservatory's Recital Hall. Among students of Miss Welsh who have made appearances lately are Dolores Gudslj of San Francisco, a winner of the Sigma Iota Scholarship, who was soloist (through competition) with the American Conservatory Orchestra in Beethoven's C Minor Piano Concerto, at the school's commencement held in Orchestra Hall in late June; Gail Quillman, talented 12-year-old pupil, who presented a solo recital at the Conservatory, playing works of Bach, Mozart, Schumann and Debussy; and Murray Bradshaw, who was guest artist in a recital, given in Benton Harbor, Mich., which included movements of the Rachmaninoff Piano Concerto in C minor, with Miss Welsh at the second piano. Graduate students of Miss Welsh holding important teaching positions are Elizabeth Newell, who had completed her eighth year as teacher of piano at Coker College, Hartsville, S. Carolina; and Nyra Turbeville, member of the piano faculty of Flora MacDonald College, Red Springs, N. C.

School News

Chicago Musical College has announced four new appointments for the coming season — Martial Singher, renowned French baritone, as guest teacher for four weekly periods beginning Sept. 24, 1951; Oct. 22, 1951; Feb. 11, 1952; and March 3, 1952; Raya Garbousova, cello virtuoso, who will teach especially gifted cello students and participate in faculty concert activities of the College; Dr. Duane Haskel, who will head the Music Education Department; and Martha Graham Hill, concert and oratorio singer, who will be an associate teacher of Mme. Nelli Gardini.

Mrs. Martha Veysey Silvius, assistant professor of music theory at Roosevelt College, has been awarded a Ford Foundation faculty fellowship for the academic year 1951-52. She plans to compare teaching technics of music schools in leading colleges and universities throughout the country, to develop an improved approach to integrated music theory instruction on the undergraduate level.

Opportunity to appear with the Chicago Symphony's Young People's concerts is offered serious young musicians who have not reached their 16th birthday. George Schick, assistant conductor of the orchestra, will audition applicants from 2 to 5 p.m. on Sept. 17 at Orchestra Hall.

New appointments to the Boguslawski College of Music faculty include those of Vladas Jakubenas, composer-pianist, as head of the theory department; and Basha Maxwell, soprano, and authority on voice building. Among Miss Maxwell's students are Louis Raye, of Philadelphia, 1950 winner of the Marian Anderson Award, and Helen Hemmer, of Hot Springs, Ark., recent winner of the Boguslawski Memorial Scholarship. Isaac Van Grove has returned to his usual studio activities at the Boguslawski School, after a month's vacation in Maine.

The Cosmopolitan School of Music announces the appointment on the school's piano faculty, of Edith Schreier Jonas, whose music study and early career began in Vienna, where she passed the State Examination in music in 1930. Since coming to the United States in 1939, Mrs. Jonas has many times demonstrated her musicianship and psychological handling of musically gifted children.

Magelssen in Vancouver Series

Ralph Magelssen filled his third season as leading baritone of the Vancouver Theater under the Stars. He has sung Bumerli in Chocolate Soldier, the title role in Count of Luxembourg, and Tommy Albright in Brigadoon. Next season, besides his concert activities, Mr. Magelssen will head the voice department of Finch College, New York.

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Stadium Finale Shows Gains

The Lewisohn Stadium Concerts closed on Aug. 8 with a program in which Ezio Pinza was the feted soloist under Alexander Smallens, in a Mozart aria and an excerpt from South Pacific. The final night attracted an audience estimated at some 25,000, the largest throng ever gathered for this series. The 29 concerts drew 314,000 listeners, a 12-year record, according to Mrs. Charles S Guggenheimer, chairman. She stated that only one concert was cancelled because of rain—that on Aug. 7.

The first part of the series was reviewed in the August issue. An Italian Opera Night on July 22 attracted 14,000 as conducted by Alfredo Antonini, with Herva Nelli, Claramae Turner, Richard Tucker and the Collegiate Chorale as applauded artists.

Pierre Monteux returned on July 23, presenting concerts of worth on three succeeding evenings, with Claudio Arrau soloist in the Brahms First Concerto July 23, and Anshel Brusilow, gifted young violinist, scoring in Tchaikovsky's Concerto on July 25.

Lehman Engel led a Gilbert and Sullivan list on July 26, with Elaine Malbin, Mary Davenport, Morton Bowe, Robert Eckles and Kenneth Smith as vocal soloists. On July 29 Robert Stolz conducted a Viennese Night, with works by Johann Strauss, Lehar, Kalman, and himself among the offerings, well sung by Irra Petina and Kurt Baum. Monteux again occupied the podium on July 30 in a distinguished Beethoven concert, with Joseph Szigeti as interpreter of the Violin Concerto. On the following Wednesday the French conductor offered a mixed list.

The next evening the Ballet Theatre appeared under the baton of Smallens in a program including Theme and Variations, Interplay, Les Sylphides and various divertissements. A Rodgers and Hammerstein Night followed, under the baton of Salvatore del'Isola, with applauded solo numbers by Gladys Swarthout, Marguerite Piazza, Robert Weede and Earl William, assisted by a chorus trained by Crane Calder before some 23,000. Smallens led the program of Aug. 6, with Yehudi Menuhin, soloist in the Brahms Concerto.

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Susan Reed Heard at Festivals

Susan Reed, appearing at the Brynden Woods Music Festival near Reading, Pa., July 17, and at the Brevard (N.C.) Festival on Aug. 7, included new arrangements of folk songs, a spiritual and a Bach chorale. Several of these are old English rounds, arranged by Sam Feldman who did the reduced arrangements based on Canteloube for the Songs of the Auvergne which Miss Reed sang last season at Town Hall and has since recorded. Arrangements are for the same group, cello, violin, clarinet and soprano. In this group are Thou Poor Bird, Death Is a Long Sleep, and Cocoberry, also a Somerset love song, The Seeds of Love. In addition, there is the old Irish The Star of the County Down, done in a kind of fiddle-tune style, and the spiritual Hush. The Bach number is Oh, My dear Heart, based on an old English poem; it is arranged for the same combination by the late Rudolph Pittaway, after whose death the manuscript was found, dedicated to Miss Reed.

Philharmonic Friends' Campaign

The 1951 Friends' Fund Campaign of the New York Philharmonic-Symphony will be officially launched at a luncheon on Oct. 24 at the Hotel Plaza. Heading the committee of sponsors of the campaign are Governor of New York State, Thomas E. Dewey, the Mayor of the City of New York, Vincent R. Impellitteri, and New York State's Senator Herbert H. Lehman, according to announcement from David M. Keiser, general chairman. Mrs. Franklin D. Roosevelt has also accepted an invitation to sponsor the fund.

New Managerial Appointments

New managerial figures in the orchestral field are Dean Pieper for the San Diego Philharmonic Orchestra, of which Fabien S vitzky is conductor and musical director, and William R. Dunton III as temporary manager of the Louisville Orchestra. The latter succeeds John R. Woolford, who resigned his post June 30 to manage the Baltimore Symphony. Robert Whitney, conductor of the Louisville organization, has announced that the ensemble will continue its practise of commissioning composers this season.

Antonini Conducts in Three Cities

Alfredo Antonini has commuted this summer between Toronto, Chicago and New York, appearing as guest conductor of the Promenade Symphony in the Canadian city, Grant Park in Chicago, and at the Stadium and in concerts broadcast over CBS in New York. In November and December Mr. Antonini will be a guest on the podium of the Vancouver Symphony, and in February again conduct the St. John's University concert series at the Brooklyn Academy of Music with Eileen Farrell as soloist.

Marionne DiArd's Engagements

Marionne DiArd, mezzo-soprano, is preparing an opera and recital tour for 1951-2, beginning in Kansas City, Mo., in August. She appeared at the Veterans' Hospital at Jefferson Barrack, Mo., June 22, singing light opera selections and American Indian songs, and was guest soloist at St. Joseph's Catholic Church, Kimmswick, Mo., June 1, 3, 10, 17 and July 6.

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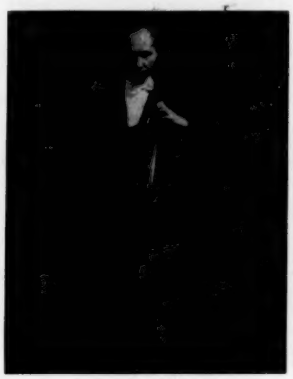
Spielman in Chamber Music Series

Semeon Spielman, cellist, recently took part in a series of three chamber concerts, Music under the Stars, at the Westchester Conservatory of Music, where he is a member of the faculty. He was heard in Mozart's String Quartet in E flat major and Beethoven's "Archduke" Trio, works of Haydn and Schubert.

Mr. Spielman was a laureate at Petrograd Conservatory and won the Beethoven Prize, made numerous appearances in Europe, and was a member of a Trio with Simon Barere and Mischa Mischakoff, also giving recitals with Emanuel Bay and others. He taught at the Kharkoff Academy of Music, the Scriabin Institute and was solo cellist at the Bolshoi Theatre. Following an extensive concert tour through the Orient, he came to the U. S. and was first cellist of the CBS Symphony Orchestra for some years, playing Tchaikovsky's Rococo Variations, among other works, as soloist under the baton of Howard Barlow. Since the dissolution of that orchestra, Mr. Spielman has devoted his full time to teaching and appearances in New York and Westchester.



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Summer Pops for Miami

The University of Miami, Coral Gables, Fla., on July 15 opened summer Pop Concerts in the Miami Beach Auditorium (which is air-conditioned) by the University of Miami Symphony Orchestra, with John Bitter as musical director. Other conductors appearing in the series are Robert Crawford, Modeste Alloo and Caesar LaMonaca. Soloists are J. M. Sanroma, Jeffrey Stoll, William Harms, pianists; Lewis and Joan Eley, Bela Urban, violinists; Jean Bedetti, cellist; Pia Igy, soprano; Frances Lager, mezzo soprano; Rene Castelar, tenor.

Marie Volpe is manager of the series. Eight charitable organizations will receive 25 per cent of the net proceeds of one of the concerts.

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MUSICAL JOTTINGS

Bayreuth will send two of its productions to appear at the San Carlo Opera House in Naples next March, the first time this company has sung outside the Festival Theatre. . . . The New York Philharmonic-Symphony, now playing at the Edinburgh Festival, may tour Southern Europe next spring, presenting four or five weeks of concerts in Italy, Greece, Israel and other countries, it was announced by **Floyd G. Blair,** president of the board. . . .

Arturo Toscanini will return to the U. S. early in September to make recordings for RCA Victor and prepare programs for the NBC Symphony season, which he opens on Nov. 3, it was announced by **Brig. Gen. David Sarnoff** after visiting the maestro at his villa on Lake Maggiore. . . . **Rafael Kubelik** will conduct a TV concert series by a newly formed Chicago Symphony Chamber Orchestra over WENR-TV, Tuesdays at 9:30, beginning Sept. 25. . . . **Lawrence Tibbett** will co-star with **Veronica Lake** in a dramatic production of Peter Pan being booked on the road by **David Libidins,** and sponsored by **Peter Lawrence.** . . . The "Met" Opera will visit Toronto next spring, to present three operas in Maple Leaf Gardens, under auspices of the local Rotary Club, which is guaranteeing $100,000. . . . **Alfred Wallenstein,** conductor of the Los Angeles Philharmonic, announced that the orchestra has been invited to give a month-long series in Japan in April and May, 1952, by **Take Takano,** president of the Japanese Society of Friends of Music. . . .

A citation in recognition of its "contribution to musical life" was presented to the Chautauqua Institution by the National Federation of Music Clubs, represented by **Mrs. Ronald A. Dougan,** vice-president; after the ceremony, **Ida Krehm,** pianist, was heard with the orchestra under **Franco Autori** in the Eastern premiere of **Ernest Bloch's** Scherzo Fantasque. . . . A public drive for $250,000 will be opened this autumn by the Musicians Emergency Fund and its auxiliary, the Hospitalized Veterans Music Service. . . . **Jane Lawrence,** soprano, from Bozeman, Mont., who has sung in musical plays, made her debut at Salzburg as Electra in **Mozart's** Idomeneo. . . .

Marriage of **John D. Rockefeller, Jr.,** and **Martha Baird Allen,** former concert pianist, took place in Providence, R. I., on Aug. 15. . . . **Moura Lympany,** English pianist, was married to **Bennet Korn,** N. Y. radio advertising man, in London. . . . **Sir Thomas Beecham** joined British music unions in protesting the seven broadcasts from Edinburgh Festival by the N. Y. Philharmonic, but the BBC decided to maintain the schedule nevertheless. . . . **Dr. Nadia Rimski-Korsakowa,** niece of the composer, a psychiatrist, arrived in the U. S. after experiences in war prisoner camps to start life over as a nurse in a hospital at Michigan, S. D. . . . **Paolo Alberghetti,** 7-year-old brother of **Anna Maria,** the singer, conducted the Robin Hood Dell Orchestra in the overtures to William Tell and Magic Flute. . . . **Ralph Black,** manager of the Chattanooga Philharmonic Association, has been named manager of the Buffalo Philharmonic Orchestra, succeeding **Robert E. MacIntyre,** who resigned three months ago. . . . **Evan Whallon** succeeds **Guy Taylor** as conductor of the Springfield, Ohio, Symphony. . . .

GLADYS SWARTHOUT and her husband, FRANK CHAPMAN, return to this country aboard the Bianca-Mano from Italy where Miss Swarthout was again invited to appear at the Maggio Musicale next season.

Engagement to wed of **Felice Montealegre,** Chilean-born actress, and **Leonard Bernstein,** composer and conductor, was announced at a buffet supper for the Berkshire Festival Centre faculty. . . . A daughter was born to **Mona Paulee,** mezzo-soprano, and her husband, **Dean Holt,** in San Diego in August; she will be named **Lanie Deane.** . . . **Alec Templeton** participated in a concert of his works given at Music Mountain, Falls Village, Conn., by the **Berkshire String Quartet.** . . . **Dorle Jarmel,** press representative of the N. Y. Philharmonic and Columbia Artists Mgt., and her husband, **Dorio Soria,** president of Cetra-Soria Records, flew to Britain for Edinburgh Festival and later will visit Italy. . . . A concert sponsored by Local 802 in Poe Park, The Bronx, was conducted by **Everett Lee.** . . . **Oscar Hammerstein II** and **Richard Rodgers** are among 14 appointed as a Board of Visitors for Boston U.'s school of public relations and communications. . . .

Sir Malcolm Sargent has been seriously ill with a lung virus attack. . . . **Peggy Glanville-Hicks,** composer and critic, has been appointed director of the Composers' Forum concerts at Columbia University. . . .

Winners in the Thibaud-Long International Contest were **Janine Dacosta,** pianist and **Gerard Jarry,** violinist, both French. . . . The Paris publication Revue Musicale and its director, **Robert Bernard,** gave a reception for **Mildah Polia,** singer, to honor her efforts in behalf of French music in the U. S. . . .

Astrid Varnay, after impersonating the three Bruennhildes at Bayreuth, appeared in two Wagnerian concerts led by **Furtwaengler** in Lucerne on Aug. 25 and 26, and is singing Isolde and the Walkuere Bruennhilde during the Berlin Festival Weeks in September. . . .

Bruno Walter received the honorary degree of Doctor of Music from Edinburgh University. . . . **Fabien Sevitzky,** conductor of the Indianapolis Symphony, a nephew of the late **Serge Koussevitzky,** entered an action in Norfolk County, Mass., Probate Court to contest the will of that conductor. . . .

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NEW PUBLICATIONS IN REVIEW

Books

PUCCINI, A BIOGRAPHY, by George R. Marek (Simon & Schuster, N. Y., 412 pp., $5) is a sufficiently lively and well-documented history of the most popular opera composer of the early 20th Century, with analyses of his works and librettos. Mr. Marek became interested in his subject during a motor trip through Italy in war days, when he stopped at Torre del Lago, and visited the composer's villa. Later he was fortunate in securing access to documents, through some of Puccini's relatives and others (also a trove in the N. Y. Public Library discovered by a soldier) not used in the previous works on Puccini's life. His account is more candid, colorful and—one fancies—compassionate and understanding than previous ones. There are many inimitable human as well as humorous touches, and the composer emerges in a generally favorable light, despite some philandering, and a degree of self-centeredness. He always remained the peasant lad despite his suits from London, villas, motor cars, yachts and lionizing by opera audiences throughout the world. The accounts of his hunting trips with the little circle at the Club de Boheme (an outdoor hut in the country), his composing in a room filled with his bohemian friends, and his tendency to practical jokes are all endearing. An absorbing biography, perhaps not the definitive one, but certainly the most interesting now available for readers in English. It makes clear how much Puccini owed to his sympathetic publisher, Giulio Ricordi, and to others who aided him.

Johann Strauss Again

Much in the same vein is THREE-QUARTER TIME, by Jerome Pastene, with an introduction by Arthur Fiedler (307 pp., Abelard Press, N. Y., $3.50) a popular and colorful treatment of the Waltz King's fabulous life and times. It has the interest of spicy gossip, dramatic feeling, and considerable factual material. One gathers that it has been able to utilize records that have not always been easily available, probably facilitated by the author's service as Director of U. S. Information Centers and conducting experience in Central European cities during the recent war. There are chapters on Josef and Eduard Strauss and Franz Lehar, some delightful illustrations, a reference section including a catalogue of the works of all the Strauss family members by opus number, a list of recordings of their works, and a bibliography.

Gilman Notes Issued

ORCHESTRAL MUSIC: AN ARMCHAIR GUIDE, by Lawrence Gilman, edited by Edward Cushing (Oxford University Press, N. Y., $6) is a selection of the late critic's program notes written for the New York Philharmonic and the Philadelphia Orchestras between 1921 and 1939. They are scholarly and erudite, but emerge here as somewhat less notable in a stylistic sense than one remembers them in the programs. Mr. Cushing has arranged the sections on composers alphabetically, and has preceded each with his own comment on the creative figure, marked off with a set of symbols in each case. He might, perhaps, have spared these generalizations, as they hardly do justice to a composer's significance in a few lines.

AT WYOMING WORKSHOP . . . Faculty members of the Workshop in the Creative Arts at the University of Wyoming this summer. L. to r., Ernst Bacon, composer; Allan Willman, director of the workshop, composer and pianist; Edward Kilenyi, American-Hungarian pianist, who conducted master classes and gave four recitals.

NEW MUSIC

Reviewed by Henry Harris

String Quartet: String Quartet No. 3, by David Diamond. (Southern Music Publishing Co., N. Y.; score $2, parts $3). The music of this quartet speaks with a direct and sincere message, shunning sheer virtuosity or brilliance by using material of refinement and workmanship very worthy of this dignified ensemble. Not pursuing traditional sonata arrangement, the movements nevertheless are well contrasted, with the first quiet but glowing with warmth and the second vigorous and intense. The last two movements are an allegretto mostly in 5/8 and finally an adagio with passionately uttered phrases. One feels throughout an unassuming but forceful manner. Written in 1946, this quartet received the N. Y. Music Critics' Circle Award. Performance 19 minutes.

For Piano: Five Piano Pieces, by Peter Mennin. (Carl Fischer, Inc., $2). Named Prelude, Aria, Variation-Canzone, Canto and Toccata, these pieces are ready-made material for a pianist with dexterous fingers and quick wits. The melodies of the two slow numbers would be best heard with the tone of sustained strings rather than the piano with its certain limitations; but the three fast pieces are true piano fare. Mostly in two voices, these fast pieces demand not only fleet

NEW PUBLICATIONS

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fingers but also a scholar's mind to work out the musical elaboration of the motives, particularly in the Variation which abounds in skillful developments.

Opera: The Jumping Frog of Calaveras County, by Lukas Foss, libretto by Jean Karsavina after a story by Mark Twain. (Carl Fischer, Inc., vocal score, $4). A story of distinctly American flavor is here set to music with a fresh, appealing American tang. The texture of the music is light, without thick orchestration, and solos alternate frequently with ensembles. Duration 45 minutes, in 2 scenes, and with seven characters (six male and one mezzo-soprano) with optional chorus.

DOWN PUBLISHER'S ROW

New Works: Among posthumous scores left by Arnold Schoenberg, whose passing in California was marked by official messages of condolence from the Mayor of Vienna and the head of the Austrian Cultural Department, was a chorus for six voices, a setting of the psalm Out of the Depths I Cry to Thee, with text in Hebrew, written at the request of Chemjo Vinaver and dedicated to the State of Israel. A first performance of The Dance around the Golden Calf, from Schoenberg's unfinished opera Moses and Aaron, took place in Darmstadt this summer, conducted by Hermann Scherchen. . . .

Stravinsky's new opera, The Rake's Progress, to be world-premiered Sept. 8 in Venice by La Scala, later will be heard in Paris, Milan, Copenhagen, Antwerp, Brussels, Cologne, Duesseldorf, Frankfort, Hamburg, Monte Carlo, Munich, Stuttgart and Zurich. . . .

Gian-Carlo Menotti's The Medium, in its screen version directed by the composer in Rome, will have its American premiere at the Sutton Theatre, New York, on Sept. 5. Several new musical passages were written by Mr. Menotti for the production, which features Marie Powers as Madame Flora, Anna Maria Alberghetti as Monica, and Leo Coleman as Toby. . . . Alexander Tcherepnine has been commissioned to write an opera by the Koussevitzky Music Foundation, and is completing work on his Second Symphony, commissioned by Associated Music Publishers. . . . The Kinor Sinfonietta (Siegfried Landau, conductor) is selecting new compositions by Jewish composers for its next season; closing date for entry is Sept. 15, and address, The Hebrew Arts Foundation, 165 West 40th St., New York 18, N. Y. . . . Three new piano works by Virgil Thomson, including Trumpets and Horns from the Second Book of Etudes which he is now writing, will be performed by Perry O'Neil, Texas pianist, at his Carnegie Hall recital, Oct. 23. . . .

Church of the Ascension Contest

The fifth annual competition is announced by the Church of the Ascension, New York, for a work for solo voice with accompaniment of organ and one solo instrument, not previously published or publicly performed. It may be in the form of a solo cantata, recitative and air, or any form generally associated with church music. The winning work will receive a prize of $100 and be performed at the Ascension Day service, May 22, 1952. The H. W. Gray Co. will publish it. Entries must be sent before Feb. 1, 1952, to Secretary, Anthem competition, 12 West 11th St., New York 11, N. Y.

Sigma Alpha Iota Announces Second Composition Contests

Sigma Alpha Iota announces the opening of the second series of composition contests in its American Music Awards program. Drawn up along lines similar to the highly successful first series concluded in 1950, the current competitions are separated into two divisions. The first is open to members of Sigma Alpha Iota under 22 years of age and embraces two categories—a choral composition for three-part women's chorus and a solo composition for medium or high voice. Cash awards are $25 in each category, winners to be announced in May of 1952.

The second phase of the competition is open to any American-born composer between the ages of 22 and 35, and to winners of the fraternity competition mentioned above. It also covers the two categories of a choral work for three-part women's voices and a composition for medium or high solo voice. The deadline for entries is March 1, 1953, with winners to be announced at the 1953 National Convention of Sigma Alpha Iota. Cash awards are $300 in each category. Winning compositions will be published by Carl Fischer, Inc., as a part of the Sigma Alpha Iota Modern Music Series, the composer to retain all royalties. Premiere performances will be given the winning works in both divisions at the 1953 national gathering.

Judges for the competitions are Howard Hanson, Walter Hendl, and Vincent Persichetti. Dr. Gustave Reese, director of publication for Carl Fischer, Inc., serves as special consultant, and Rose Marie Grentzer of Oberlin, Ohio, is Director of American Music Awards. As in the initial American Music Awards competitions concluded last year, gift compositions by the three composer-judges will also be published as a part of the Sigma Alpha Iota Modern Music Series. New works by Dr. Hanson, Mr. Hendl, and Mr. Persichetti are scheduled for release this year through this channel.

Jacobi Premiere for Geneva

Frederick Jacobi's Cello Concerto was performed on the Zurich (Switzerland) Radio, with the orchestra's first cellist, Walter Haefeli, as soloist, and Thomas Scherman, conductor. A new composition by Mr. Jacobi, Ballade Concertante for piano and orchestra is scheduled for first performance soon on the Geneva Radio, featuring Nikita Magaloff, to whom the work is dedicated, as soloist and Edmond Appia as conductor of the Orchestre de la Suisse Romande. In May, Mr. Jacobi was a member of the jury of the Concours Reine Elizabeth de Belgique in Brussels.

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BERNICE FROST SAYS...

LEADING THE BEGINNER TO BACH

To interest the younger pupil as well as the more advanced student in the study of Bach seems to present a particular problem. Many teachers ask for suggestions in helping pupils to enjoy their study of this master. Often it is not just the music of Bach which causes unpleasant reactions from the students but all of the early classic and preclassic writings.

One can not merely hand the pupil his first Bach solo and expect him always to like it, unless the training for this was begun at the very first lesson. It is a matter of preparing the ear; this cannot be done through the use of endless five note so-called "melodies."

The range of the beginning materials must permit the pupil to hear melodies built around the tonic or home tone—not merely moving up from the tonic to the dominant. The range of the sixth and the octave from the dominant will start the pupil on his way to the enjoyment and appreciation of Bach and others of the period.

Avoid "Middle C" Approach

This is why it is so important that the first music for beginners be in the keys of G or F, *not in the key of C.* This range from dominant to dominant must be easily within the hearing of the beginner as well as within his singing range.

It is usually the teacher who is not musical and does not know the value of preparing the pupil *musically* for the classics who continues to use the middle C approach, without regard for development of fine musical taste within each pupil. Many of these teachers are still living in the olden days when first lessons were thought to include only the teaching of lines and spaces.

Too often the teacher will feel that, because the pupil is just a beginner, it does not matter what material is given him, as long as it is easy from the notational and rhythmic approach.

Importance of Beginnings

The first lessons and all following ones are extremely important. Habits of listening and doing are being established, and not one small deviation from musical presentation must be permitted.

The teaching of notation, rhythm, fingering, etc., is not the foremost part of the first (or any) piano lessons; it is the teaching of MUSIC, through which the learning of the mechanical elements is acquired by doing and discovering.

To enjoy Bach, the pupil must be prepared from the very first lesson through hearing only good music. This for the beginner means good folk music and melodies which lie within the range of a sixth or an octave from the dominant, and *not* endless melodies of only five notes extending from middle C.

Duet Material

Will you list several duet books containing only good music? So many have a few good numbers and then are filled with material one cannot use because of its lack of quality.

I need books especially for the first three grades. K. C., MD.

You will find all of the Diller-Quaile duet books, published by G. Schirmer, well graded and filled with good music. Also the Approach to Music Book 3-5-7 by Matthay, published by Boosey & Hawkes, offer excellent duet material. For the young preparatory pupil you might try Two Players at the Piano, by Frost, published by Boston Music Company.

Hands Alone

Within the past three months I have been obliged to change piano teachers. I am a high school student and have had lessons for about one year. My former teacher asked that I at first play every piece with each of the hands alone, and afterwards put the hands together. Now my new teacher insists on everything being played by both hands together, from the very first. I find this difficult, and as a result have been given easier music, which is not interesting. Should I change teachers or remain with this new one? P. S., N. Y.

By all means, remain with your present teacher. Your former one made the mistake of delaying your progress by having you work hands alone. Later when your music becomes more difficult you may find it useful to work out technical difficulties with each hand alone, but now work with hands togeth r, slowly and accurately. You must learn to sight read also, and this will aid your reading as well as being the correct teaching procedure.

Is It Musical?

How may I know that the solo pieces by contemporary composers that I use with my pupils are good music? Pieces I have found unmusical are being used by teacher friends of mine whose judgment should be good; thus I find myself uncertain. D. E., N. Y.

You should not be influenced by others in this respect, since you have sound musical judgment. A good melody, with interesting harmonies, pianistic and within the grade, a good title page, clearly spaced, are among the points to look for in teaching solos. Avoid the trite, cheap, namby-pamby ditties. There are many being published all the time; so stay alert and be guided by your first musical reactions!

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

PRELUDE, REEL and BARN DANCE, by Douglas Moore, 60c each. These 3 well-contrived pieces lie well for the chosen instrument and will repay with musical pleasure the patient work they demand. The constantly varied rhythms and the pianistic motives make these pieces of special interest. ETUDE DE CONCERT, op. 36, by MacDowell, 75c, and WITCHES' REVELS, by Schytte, 50c. Two deservedly popular student pieces in new editing by Maxwell Eckstein. One grade 5, the other grade 3. JOLLY LITTLE SAILOR, by Mildred Hofstad, 30c. A new piece for grade 1, with words. DISTINCTIVE PROGRAM PIECES, 75c. A collection of 17 pieces by various present-day composers for early grades. Edith McIntosh has added analyses to each of these attractive pieces. Carl Fischer, Inc., N. Y.

ROKFAIR DANCE, by Felix Swinstead, 75c. A bright and spirited dance of folk-tune hue, which ripples gaily with happy effect. Grade 3. Galaxy Music Corp., N. Y.

For Voice

ARISE, MY LOVE, by Robert Elmore, 90c. The words chosen from the Song of Solomon have evoked an inspired song that rings with sincerity and intensity. Here with real dramatic power is a song to show a voice's every possibility. High voice. The Composers Press, Inc., N. Y.

LIKE A CLEAR, DEEP POOL and A WOMAN'S ARMOR, by Gail Kubik, 60c each. Two poems by Maugham are set to music equally sophisticated and smart. There are conciseness and cleverness to the music which deftly punctuates the words, and requires a sure technique. Medium voice. Southern Music Pub. Co., Inc., N. Y.

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Up and Down the Guild Keyboard

By Grace White

OLAND GASTON, pupil of Alfred Mirovitch, has twice been artist prize winner in the Guild's Recording Competition. Born in Chicago, he studied with Merle West and Rudolph Ganz in Chicago Musical College. During the war, Gaston became Warrant Officer in charge of 353rd A.S.F. band for over three years, then attended American Conservatory, received B.Mus. and two Mus. M's—one in theory and one in piano, appeared with orchestra, won the American Society of Musicians Contest, appeared in Kimball Hall recital. For past three years has studied with Alfred Mirovitch, and is working for his Doctorate at Columbia University. Mr. Gaston is organist of St. Augustine Presbyterian Church, New York City.

Guild Notebook

Carl Friedberg has been made an "Honorary Citizen of Toledo." Dr. Friedberg will play the second Brahms Concerto with the Orchestra, Wolfgang Stresemann conducting.

His summer recital at Juilliard was a revelation of freshness and artistry. The Friedberg Alumni Association has awarded two scholarships for this season: one to Betty June Cooper of Great Falls, Mont. (has Guild Diploma), and one to Aldona Kapalaite of Lithuania.

Genia Robinor of New York, teacher in Philadelphia Music School Settlement, has been appointed head of the piano department of Third Street Music Settlement in New York and will divide her time between the two cities. Mme. Robinor is an adjudicator for the Guild.

Effa Ellis Perfield has moved her school from Park Avenue, New York, to Los Angeles, and will give teachers' courses in Western States this fall.

Arthur Hice, of Philadelphia, adjudicator for the Guild and teacher of many professional pianists, presented his Artist and Collegiate prize-winners at the New Century Auditorium in Philadelphia.

Allen Rogers will give a recital at Gardner Museum in Boston Sept. 9.

Frank H. Connor, president of Carl Fischer, Inc., reports that booking for Carl Fischer Concert Hall is already heavy. Times Hall is closed to concerts this year and the resultant demand on all recital halls is increased.

Teachers Present Honor Pupils

Paul Clarke Stauffer presented his honor pupils at the Wednesday Club in San Diego. Edward Siegrist won the Guild's Paderewski Medal, and Milo Van Voris, who was a cash-prizewinner in the Recording Competition, is listed to play at the National MTA Convention in Oregon, and a concerto at Redlands Bowl.

Ella Connell Jesse's nine honor pupils gave a recital at Portland, Ore., Y. W. C. A. auditorium. . . . Ireyne Starikoff is filling many engagements in and about New York. . . . Doris Allbee Humphrey presented her honor pupils at the Waldorf Astoria in New York.

Cora Dee Peterson, pupil of Mary I. Short of Spokane, has won a $325 scholarship at Whitman College, and Norma Fandler was awarded the Guild's Mozart pin for achieving national honors for six years. Miss Short presented the girls in a joint recital in Norfolk Hall.

One of the most unique programs of the summer comes from The Washington Composer's Club. LaSalle Spier, Mary Howe, Dorothy Emery, Emerson Meyers, Eric Bovet, Deane Shure each wrote an original composition for Carillon, and the entire program of first performances was given by Charles Chapman, Carillonneur, at the Luray (Virginia) Singing Tower. Summer activities of Mr. Spier's pupils include a recital at the Phillips Gallery by Hilda Ann Offerman, and at the Monterey Club by Nina Grisman Vann.

Music in Fall River

Mrs. Alma Canuel, chairman of the Fall River (Mass.) Guild auditions, writes that in thirteen years she has seen the Guild grow from the pupils of two teachers to 182 entrants this year. Mrs. Canuel and Mrs. Helen Padelford also took an active part in the reorganization of the Junior Music Club in 1949 and its activities are exemplary. The membership has interested professional and business men in the annual Festival of Music which raises $800 in scholarships each year. The bases of decisions for granting of scholarships are apportioned as follows: musicianship 40%, scholastic rating, need, and membership interest each 20%. John Moriarty, first to receive scholarships, is now a senior at New England Conservatory of Music. He has played with the Massachusetts All-State Youth Orchestra, at the Gardner Museum, and is being sponsored by the Kiwanis Club for a recital in Fall River October 18. It is an interesting fact that all of the piano scholarship winners have participated in Guild auditions.

How To Hold Teen-Agers

By Rose Raymond

To many piano teachers one of the most discouraging experiences is losing the teen-age pupils. With extra-curricular work in school and the emphasis placed on social activities, the excuse that there is no time for practicing arises. However, in my opinion, the trouble is not in that alone. With a better approach and a greater interest created in the lesson, the pupil would continue his study.

What do I mean by a better approach? A lesson in which the teacher analyzes the physical, technical and musical problems of the student. The aim of a lesson should be learning how to study, how to take a composition apart, how to analyze its melodic and harmonic lines —to see how it is constructed. If students learn form from the beginning of their musical studies, they will be able to follow along with much greater understanding as the compositions grow in difficulty and complexity. Good teaching and, surely, outstanding teaching, is not based alone on correcting notes and fingering, stating that "*p*" stands for "soft" and "*f*" for "loud." Mastering a Bach Invention, when it is explained harmonically, studied carefully and then memorized, taking each hand separately, is not an unpleasant experience for the usual young pupil. But complete ignorance of its meaning, of its melodic, rhythmic and harmonic structure, make it a trial to the average student.

Cultivate proper habits of study through specific technical and musical drills at the lesson. Make pupils enjoy concentrating under supervision. Prove that the apparently long way is the easy one and the short cut to good performance. All students want to play and express themselves. Insist on careful work, not on quantity, but quality.

Teachers should be less fearful of losing a pupil and realize the importance of standing firmly for observance of details, thus raising the standards of music teaching. They should cultivate gaiety, be lively, energetic and enthusiastic. Teen-agers are responsive to these qualities, especially enthusiasm for one's work. With enthusiasm and a high, idealistic attitude, and an understanding of the developing personality of the adolescent, one can inspire these young people with confidence in their own ability. When you have succeeded in this, you know that you have won.

Fern Nolte Davidson, at the piano, was herself winner of a $250 artist cash prize in 1949. She is the teacher of Esther Skinner, Phyllis Qualey, and Norma Leavitt (each a prize winner in Collegiate class), shown with her, l. to r., and Jeanne Pratt (not in picture), 1950 and 1951 prize winner. All are from Idaho.

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Cincinnati Conservatory Events

CINCINNATI.—Dr. Luther A. Richman, dean and director of the Cincinnati Conservatory of Music, in a recent interview declared that the GI Bill of Rights has done more to promote music in this country than any other single event in the nation's history. Among veterans launched on careers as a result of having studied at the conservatory, Dr. Richman named several who are now regular members of the Cincinnati Symphony—Arthur E. Clarke, Henry Shaw and Achille Di Russo, violins; Vincent Capasso, French horn; Eugene Frey, clarinet; as well as John Alexander, tenor; Lyn Ballard, television singer; Joyce Jones, opera singer; and a number of teachers at colleges throughout the country. More than 900 veterans took advantage of the bill to study at the Cincinnati Conservatory. It is expected that there will still be about 100 ex-GIs studying there under the bill this fall, many of whom registered late in July as the benefits were about to expire. Dr. Richman, a veteran of World War I, is a past president of the Music Educators National Conference.

Eugene Takacs, Austrian-born pianist, composer and teacher, who fled from Communist Hungary several years ago, will join the faculty when the fall term opens on Sept. 10, replacing Robert Goldsand as a member of the artist piano faculty.

The conservatory also announces a course in music therapy, given in cooperation with the Longview State Hospital and in charge of Dr. Doris Twitchell Allen, chief psychologist at Longview. Certificates in music therapy will be awarded by the school to qualified students.

N. Y. College of Music to Open

Registration will begin on Sept. 6 for the fall semester of the New York College of Music, according to Dr. Arved Kurtz, director. The semester itself opens on Sept. 17. Since its approval under Section 22 of the State Education Laws (New York) as an institution of higher learning, the New York College of Music has expanded the diploma courses to include many special courses, important for the future teachers and performers. The college will continue to offer courses in applied music (voice, piano, violin, theory, orchestral instruments, organ, etc.) and class instruction (pedagogy, interpretation, opera, dramatics, theory, sight-singing, etc.). Dr. Kurtz heads a distinguished faculty.

Music and Arts Institute Awards

SAN FRANCISCO.—Three young California musicians were awarded scholarships for study under Ernst von Dohnanyi at the summer session of the Music and Arts Institute of San Francisco. Music critics from local and national publications, acting as judges, chose Marcella Matousek, Oakland pianist; James A. Duane, pianist from Martinez; and Vera Preobrajensky, young Oakland composer, at auditions held on July 14. Miss Matousek received a full scholarship, the others half scholarships, for membership in the seminar which met daily through Aug. 25 under Mr. Dohnanyi.

ROBERT GOLDSAND conducts one of his master classes at the Manhattan School of Music summer school.

Rome Prize Fellowships Open

The American Academy in Rome is again offering a limited number of fellowships for mature students and artists capable of doing independent work in musical composition. Fellowships will be awarded on evidence of ability and achievement, and are open to citizens of the United States for one year beginning Oct. 1, 1952, with possibility of renewal. They carry a stipend of $1,250 a year, transportation from New York to Rome and return, studio space, free residence at the Academy, and an additional allowance for European travel. Applications and submissions of work, in the form prescribed, must be received at the Academy's New York office before Jan. 1, 1952. Details may be secured by addressing the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

Barth Courses in Four States

MARS HILL, N. C.—From July 23 through 28, Hans Barth held a refresher course for piano teachers here, which drew a large and enthusiastic attendance. Besides the regular sessions, there were recitals of teaching material by Dr. Barth, and round table discussions. Recreation included swimming, lawn games, local sight-seeing trips, and a banquet was held on July 27.

Dr. Barth returns here next year for a similar course and master classes. He also has held six-day refresher courses for piano teachers this summer at Denton and Houston, Tex.; Indianapolis; New London, Conn.; and Syracuse, N. Y.

Leonard Petri, tenor and vocal instructor, who has appeared with the Salmaggi Opera, Creatore Opera, Newark Opera and other companies, will form the Petri-Le Roy Vocal Studios, with Russell Le Roy, to be located in the Hotel Ansonia. Mr. Petri will direct the vocal training and the classic opera repertoire departments. His opera activities will be under the exclusive representation of the Felix W. Salmaggi Associates.

Sukoenig Founds Chamber Group

Sidney Sukoenig, pianist, who, in addition to teaching a large class in Steinway Hall, New York, is Professor of Piano at Syracuse University, has made a number of concert appearances, including an all-Bach program presented at Syracuse University and at the Brooklyn Museum. He also was soloist with the Syracuse Symphony under Alexander Capurso in the Mozart D Minor Concerto, and shortly after played a sonata program at Syracuse University with Louis Krasner, violinist, which included the rarely heard Sonata-Fantasy by Villa-Lobos. Mr. Sukoenig has just organized a chamber music ensemble in Syracuse which will give its first concert in the fall. The pianist is a frequent recitalist in Carnegie Hall, and has been heard throughout Europe and the eastern United States.

Peabody Offering Scholarships

BALTIMORE.—The Peabody Conservatory of Music, according to Dr. Reginald Stewart, director, offers 23 scholarships for the coming academic year, effective on Oct. 1. Scholarships are for a three-year period and will be awarded in competitive examination primarily on the basis of talent. Examinations will be held during the week of Sept. 17 in the following applied music courses: bassoon, clarinet, composition, double bass, flute, French horn, harp, oboe, organ, piano, instrumental and vocal school music, trombone, trumpet, tuba, tympani and percussion, viola, violin, cello and voice.

Bessie Ryan Students Heard

The annual musicale by students of Bessie Ryan was given at the Nineteenth Century Women's Club, Oak Park, Ill., in late June, with 35 pupils participating. A number of Miss Ryan's pupils have made television and radio appearances this season, and some as soloists during Music Week, and have received honors from the National Guild of Piano Teachers, Illinois State Music Teachers Association, and the Illinois Federation of Music Clubs.

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Edgar Schofield Singers Appear

Edgar Schofield, teacher of singing, has an active New York studio. Among his artist-pupils, John McCollum, Atwater Kent winner (1950), has signed a year's contract as tenor soloist at the Hitchcock Memorial Presbyterian Church, Scarsdale, N. Y. During the summer he sang at Community Church, Elberon, N. Y., and will be heard at Temple Israel, White Plains, N. Y. Marian Edwards continues as soprano soloist at Holy Trinity Church, New York. Herbert Handt is heard as tenor soloist in recordings of Missa Sanctae Caecilia and in Haydn's opera Orfeo e Euridice with the Vienna Staats Oper and Chorus. The Chester Hill Methodist Church, Mt. Vernon, N. Y., has re-engaged Frances Chapman as soprano soloist. Jack Cook was winner of a Lions Club Award and Oratorio Award (Bass A) at the Regina Music Festival in Canada.

Salzedo Artists in Programs

IPSWICH, MASS.—Carlos Salzedo and his two associate harpists, Carol Baum and Elyze Yockey, appeared in one of the Castle Hill Concerts at the Crane Memorial Reservation, a new series held on Saturday nights from July 21 to Aug. 25. The Salzedo Harp Trio's concert was on July 28 in the Italian Garden of the castle. Contributing artists were the Stradivarius Quartet, Frances Snow Drinker, flutist, and David Glazer, clarinetist. The latter opened with the quartet in the Mozart Quintet. The Harp Trio was heard in the Sixth French Suite of Bach and a group by Mendelssohn, Debussy and Salzedo. Miss Baum's solos were Two Dances by Debussy and Miss Yockey's the Introduction and Allegro by Ravel, both accompanied by a chamber orchestra under Mr. Salzedo.

Manhattan School of Music Plans

The Manhattan School of Music, Dr. Janet D. Schenck, director, will open its 34th year on Sept. 27. Courses leading to the diploma, post graduate diploma, bachelor and Master of Music degrees will be given. The degree is offered in applied music, theory and composition, musicology and music education. The faculty includes Friedrich Schorr, voice; Hugo Kortschak, violin; Vittorio Giannini, composition; Diran Alexanian, cello; Hugh Ross, chorus; Gustave Reese, musicology, and Howard Murphy, theory. New faculty members are Robert Goldsand and Raphael Bronstein. Orchestral, choral, operatic and solo concerts will be given.

Hartt College of Music Created

HARTFORD, CONN.—A special act of the Connecticut Legislature has established that state's first independent college of music. The signing of a special bill by Governor Lodge permits the Julius Hartt Musical Foundation here to use the name Hartt College of Music for that division of its educational organization previously known as the college department of the Julius Hartt School of Music.

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AL FRESCO OPERA . . . Performance of Mozart's Bastien and Bastienne given by the Columbus Boychoir, at its Garden Party recently. This was part of a program also including works of Jacob Handl, Vittoria, Pergolesi, Britten (Ceremony of Carols), Bartok, Schubert, di Lasso, presented to a large audience seated in the garden of the Columbus Boychoir's School in Princeton, N. J., under Herbert Huffman, founder and director.

Berkley School Summer Session

NORTH BRIDGTON, ME.—The Berkley Summer Music School ended its first session in late August. There was an enrollment of violinists, cellists and pianists from nine states. Harold and Marion Berkley, violin-piano team, are directors, and the faculty for this year included William Khoury and Carolyn Dobson, violinists; Dorothy Fidler, cellist; Ruth Hurwitz, pianist; Margaret Anderson, theory teacher, and Mary Lane in lectures on chamber music.

Operas for Cooper Union

Five operas in English will be given in 1951-52 in the great hall of Cooper Union, under the joint sponsorship of the American Guild of Musical Artists and the Cooper Union. Dr. Leopold Sachse will direct the productions, scheduled for Sunday evenings Oct. 19, Nov. 16, Jan. 18, Feb. 15 and March 21, and opening with Barber of Seville. There will be no admission charges and no performer will receive payment. Costs of production are being jointly met by AGMA and Cooper Union.

Beebe Fund Awards

Awards for music study abroad during the ensuing year have been bestowed by the Frank Huntington Beebe Fund for Musicians on the singers Christina C. Cardillo, graduate of the New England Conservatory of Music, and Adele M. Milhendler, graduate of the Longy School of Music; and on Millicent E. Young, pianist and teacher of theory, graduate of the Cleveland Institute of Music and faculty member of the College of Music, Boston University.

Cleveland West Shore Series

CLEVELAND.—The West Shore Concert Series, to be held in 1951-52 in the new Rocky River High School Auditorium and in Lakewood Community Center, will be opened on Sept. 28 by Beryl Rubinstein, pianist and director of the Cleveland Institute of Music. Five later programs will feature young Cleveland artists and composers; the local debut of the Mannes Trio; and a duo-piano recital by Ethel Witt and Frederick Koch. Mr. Koch is the manager of the course.

Two Win Chopin Scholarships

Jeaneane Dowis, 18-year-old pianist, student of Rosina Lhevinne at the Juilliard School of Music, and Robert Hall Lewis, 25, taking his master's degree in composition at the Eastman School of Music, are the 1951 winners of the $1,000 Chopin Scholarships offered by the Kosciuszko Foundation. Announcement was made by Dr. Stephen P. Mizwa, president of the foundation.

Sperber for Radio Program

PROVIDENCE, R. I.—The Rhode Island Broadcasting Corporation has appointed Herta Sperber, singing teacher of New York and this city, to direct a program called Rhode Island Sings, dedicated to young talent and broadcast on Sundays at 7 p.m. over WRIB.

Buffalo Pops in Kleinhans Hall

BUFFALO, N. Y.—The Summer Pops by the Buffalo Philharmonic Orchestra in Kleinhans Music Hall, have included a series of programs under the baton of Henry Arons. The concerts are sponsored by the Iroquois Beverage Corporation and took place weekly on Tuesdays.

Teaching Briefs

The Smith College Chamber Singers sailed on June 22 on the SS. Queen Elizabeth to give concerts in Great Britain and on the Continent.

The La Forge-Berúmen Studios presented artist-pupils over WNYC on July 25 and Aug. 1.

Allen C. Lannom, choral conductor, will leave the Los Angeles Bureau of Music in September to become associate professor of music at Boston University.

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